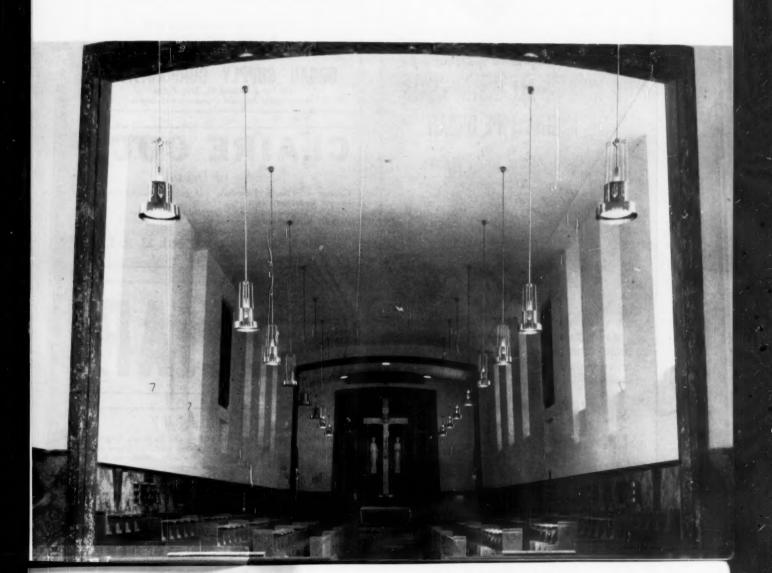
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| Vol. 41 | December 1958 | No. | 12 |
|------------|---|-----|------|
| COVER | | | |
| OOTEK | St. Rose Priory, Dubuque, Iowa. Organ by Reuter | | 441 |
| | | | |
| FRONTISPI | | | |
| | Romanesque Hall, Busch-Reisinger Museum of Germanic Culture, Harvard University, Cambridge, Massachusetts. Organ by Flentrop | | 450 |
| ARTICLES | | | |
| | The New Organ in St. Rose Priory - Frank Gorton and Franklin Mitchell | | 451 |
| | The Musician and the Publisher — Alison Demarest | | 456 |
| | A Greeting of the Season | | 458 |
| | Harold Heeremans | | .462 |
| | AGO Mid-Winter Conclave | | |
| STOPLISTS | | | |
| | All Saints Episcopal Church, East Lansing, Michigan. Organ by McManis | | 464 |
| | Romanesque Hall, Busch-Reisinger Museum of Germanic Culture, Harvard University, | | |
| | Cambridge, Massachusetts. Organ by Flentrop | | 464 |
| | First Baptist Church, Summit, New Jersey. Organ by Austin | | 404 |
| REVIE'WS | | | |
| | Recitals and Concerts | | |
| | TAO Likes Short Hair, Too! | | 467 |
| | New Recordings Music for Organ | | .408 |
| | Books | | |
| COLUMNS | | | |
| 0020111110 | Index | | 444 |
| | You, the Reader | | |
| | Teaching the Electronic Organ | | |
| | Recitalists | | |
| | Newsnotes | | |
| | Personals Directory | | |
| PICTURES | | | |
| | St. Rose Priory, Dubuque Iowa | | |
| | Windchest being hoisted into organ chamber | | 452 |
| | Frank Gorton at the console | | |
| | Harold Heeremans | | |
| | All Saints Enisconal Church Fact Lansing Michigan | | |
| | Organ in rear gallery | | 464 |
| | Console | | 464 |
| | E. Power Biggs at console of Flentrop organ | | |
| | E. Power Biggs, D. A. Flentrop, Charles Kuhn, Mrs. Biggs | | 404 |
| | First Baptist Church, Summit, New Jersey Organ in rear gallery | | 465 |
| | Altar and front organ divisions | | |
| | Philip Gehring, E. Power Biggs, Leonard Raver | | |

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You, the Reader

MR. GOLDSWORTHY (conf.)

TAO:

William A. Goldsworthy is a name that has won respect for a lifetime of distinguished service to his day and generation, and when he finds "\$50,000.00 for an ordinary three manual organ too damned much" I can assure him that organ builders join him in his frustration and could wish for a return to the days when prices and delivery were at more However, the present day cost for organs is not out of line with other manufactured commodities and one must not lose sight of the fact that the purchasing price of today's dollar is half, or less, than in the "good old days" referred to by the gentleman.

Organ building has ever been a hazard-ous undertaking. One has only to look at the record to prove this. One illustrious firm in existence for more than a hundred years has been forced through bankruptcy two or three times and at present is reported again in the toils of the law. Few have ever got ten rich. In fact only one comes to mind and after two decades he decided to quit while ahead of the game and retired. The craft had been notoriously known for poor pay and were it not for the impelling urge and love that would not be denied, the art would have long since perished. The advent of electrotones almost put the finishing touches on a foundering business for it took away the small organ-long the mainstay of the in-But the true organ could not be stifled and today, in spite of the high prices and long delivery, churches, especially the larger ones, are buying larger organs than ever before.

Why do organs cost so much today? The answer is simple. It is the cost of laborwhich represents two-thirds or more of the cost of an organ. The remaining one-third must cover the cost of the materials, the factory overhead, advertising, publicity, sales and installation cost, research and deprecia-What is left is profit—if any-without which the builder cannot remain in business. Good payment for the workers is not without its blessing, for without it the younger crew of apprentices would have been attracted to other lines of work and the art would soon have perished, for during the decade after the electrotones and the chaos in the industry, no new blood could be interested. clearly shown in the factories where both old and young men predominate, with the middleaged noticeable in their scarcity.

Judge the \$50,000.00 three-manual organ the value of the dollar and the cost is halved. We had plenty of \$25,000.00 organs in the thirties and forties, so Mr. Golds worthy should remember the cost of organs in his earlier years along with the five-cent cigar five-cent transportation of those days. They are gone and might as well be forgotten. Rest assured that organ builders are not getting rich. They are fighting an arduous battle against tremendous odds and instead of a kick-in-the-pants deserve the sympathy and cooperation of the organists they serve. Not only must they contend with the everchanging conception of design and voicing, but now the return to the tracker organ is envisioned and where the end will be, no one knows. It is easy to tell one how to run his business, but after all it takes ability The "stock organ" has long and experience. been an impossible dream and if it were a possibility it is doubtful if one would win the approbation of an artist such as Mr. Goldsworthy—regardless of price. There are so many hidden costs in the building and installation of every organ that one wonders how a price can ever be established. If it

were possible for one to examine the profitand-loss sheets of any organ builder he would be surprised at what they show, and would wonder why they continue the battle.

George L. Hamrick
Atlanta, Ga.

Three recent statements in TAO demand some kind of reply, if only to set the record straight. It is indeed unfortunate that a fine musician and organist, in a position of considerable influence (especially on young students) such as writer Rowland Dunham commands, should see fit to dig up the old "graveyard music" corpse.

. I notice there Such observations as: are still plenty . . . who are benighted enough to play music between 1750 and the 'Messey' ravings of today" or "Much of this music sounds stupid (sic!) to me Such statements do our cause great harm, and it is actually no wonder that our co-workers in other music fields look down at organists as a breed apart. Mr. Dunham points out and rightly so, that orchestras and solo artists have not seen fit to discard the music of the 19th century.

Let us, however, never forget that the literature for the modern symphony received its greatest impetus during this period, and that the solo artist is a product of 19th century secularism, an age diametrically opposed to an atmosphere conducive to the composition of great organ and sacred music.

If we are to hold up our heads as musicians in our professional calling, we can-not accept a double standard of judgment in dealing with organ music of the 19th cen-After all, any music, if it would claim

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ELECTRONIC ORGAN ARTS 4878 Eagle Rock Blvd., Los Angeles 41 to be first rate, must be able to stand up against comparison with any other of the same period. Although Widor, Guilmant and Rheinberger have contributed mightily to organ music of the 19th century, who has ever heard a symphony, opera or concerto by these men?

Finally, in defending the cause of more recent music—"the 'Messey' ravings of today"—as writer Dunham puts it, I would like to suggest that if the rose-colored meanderings of a Karg-Elert or the heavenstorming pyrotechniques of a Liszt are the last expression of organ music, and that all which has been created in the last 40 years contains nothing of validity, then I fear we are living in a most sterile, barren civilization! Is it not possible that a Schönberg or a Hindemith are the equally valid progeny the 20th century, as were Bach or Buxtehude of the 18th century?

In the second statement, I must come to the aid of my friend Dr. Gore with reference to Mildred Corwine's letter, since I fear she has misinterpreted some of Dr. Gore's conclusions in the article "The Historical Background of Church Music" in TAO for "The Historical June. Now, obviously, the crux of the matter hinges on Dr. Gore's use of the term "serve the church."

What I am certain he means is that no first-rate composer since Mozart has been employed full-time by a church for the regular production of sacred music. Flor Peeters, Healey Willan, Marcel Dupré and Leo Sowerby all head, or are a part of a music con-servatory, admittedly a secular source of income. And as to the lumping of Mozart and Gounod together as being "similar by com-parison"—um Gottes Willan! Granted that the Mozart C minor Mass is, in places, operatic, give me one bar of it as against the en-tire St. Cecilia Mass and the "Ave Maria" put together!

Finally, the article on "Rhythm in Per-formance" in the September issue of TAO has led astray such eminent scholars as Hugo Riemann. Item: the statement—"Music of the Renaissance, Baroque, Classic and Romantic eras is primarily based on the four-measured phrase . . ." is simply not supportable by the evidence presented to me in the literature!

Granted that Classic and Romantic music does, in the main, but not in all cases (particularly Haydn and Brahms) conform to the doctrine of "Vierhabigkeit" expounded by Riemann, Baroque music and especially Research naissance music emphatically does not! The development of a four-bar "feeling" did not arise until the 18th century, and, except for dance pieces, Renaissance music exists in a world of constantly fluctuating macrorhythms which are the despair of musicians trained to think in terms of the "four-bar phrase." Try singing a madrigal by Weelkes or

Marenzio, a chanson by Jannequin or Josquin and see what happens to the fine "four-bar phrases" of the theorists! Not only are there no regular phrase lengths, but here too are all the tricks of the moderns: poly-rhythm, shifting accents, syncopation and double syncopation.

Franklin S. Miller Sturgis, Mich.

TAO: I note Mr. George L. Hamrick's (former theatre organist) article in your in-

teresting September issue of TAO.

Mr. Hamrick kindly makes reference to the "new" Austin era that commenced in 1910, account of their famous installation in the then Atlanta Auditorium. Perhaps credit should be given where credit is due, as the late Robert Hope-Jones was, up to 1910, a guiding genius for the Austin plant as an officer and "inventor," before blossoming out with his own self-named plant at Elmira later in 1910.

Who else could have designed those keen Gambas, large scaled flutes, biting strings, and smooth Tubas, than old Hope-Jones American market? The Hope-Jones influence was more than felt in 1910, man! They're all unifying these days but the name of Hope-Jones, and unification, was more or less condemned in those days by the more virtuous (?) tracker-organ artisans.

Alden E. Miller Minneapolis, Minn.

May I take this opportunity of saying how much I always enjoy every issue of your journal. The articles and discussions as well as the correspondence columns, are of the greatest interest. My only regret is that much of the music, and many of the books reviewed and advertised in your columns, are unobtainable in England.

Norman E. Gillard Organist, Royal Military Garrison Church (Cathedral Church of the British Army) Aldershot, England

Though I am sure that Mr. Ben Bailey's heart is in the right place (You, the Reader, September TAO), I feel that his reasoning regarding touch and response is badly in error. There is a great deal of difference between tracker touch (real or contrived), piano touch, and Baldwin touch control.

Having had considerable experience with all three, I regret to say that it is the very element which makes the first two pleasing and controllable, and that makes the third most unpleasing to me, and extremely hard to control. This element may be called a "point of contact"—in tracker action, it is the point where the combined wind and spring resistance is overcome and lessed to only the spring resistance when the pallet opens.

In piano action, it is where the hammer contacts the string, be it heavily or lightly. The great drawback to the Baldwin system is that it possesses no such point. The finger encounters a springy resistance which is constant (or even slightly increased due to the compression of the spring) during the whole descent of the key. Although with it one can duplicate piano effects, as Mr. Bailey states, such as stressing a melody or bring-ing out an inner voice, this is not done, as on the piano, by pressing the key the same distance heavier or lighter, but by pressing the key deeper or shallower.

From this it can be seen that the perfection of this technique in all but a general way, will require far greater muscular con-trol than that required for a good technique on the piano, harpsichord, or tracker organ. The danger is that uneven tension in the different fingers in so simple an act as playing a hymn will produce an effect on this electronic, which is actually well-regulated, similar to that of a very poorly-regulated organ, in which the intensity of various pipes in the same rank is uneven.

In a very simple, sustained passage, it might be brought under control, but—oh heaven!-just try to play anything polyphonic or toccata-ish, and watch it turn to porridge. I am not condemning any manufacturer or type of touch, but rather trying to point out why this specific touch is in no way like the other types mentioned. I am quite partial to good tracker action, and thoroughly enjoy playing an organ which has it. However, the only type of action I personally have found most disagreeable and unpleasant, outside of the purely springy type of electric console action, is the Baldwin type.

What makes tracker action, piano action, and harpsichord action so pleasant to so

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many people is its crispness and potential for clean precision, due largely to the fact that this contact point, this "place where some-thing happens," can be plainly felt. There is, of course, also a certain amount of control of speech attack, but this is secondary to a large degree.

Barbara J. Owen President, Organ Historical Society Fall River, Mass.

DOMINANT SEVENTH-ITIS

I like the dominant seventh chord, especially in one of its inverted forms. Appecially in one of its inverted forms. Apparently all the great composers do also as the final note of almost all compositions is preceded by a V^T which provides the moment of unrest that enhances the final resolution to the tonic. I'll admit that I don't favor the addition of a seventh to the last note of a hump to indicate that the congregation is a hymn to indicate that the congregation is expected to sing a IV-I Amen, but of course that isn't a dominant seventh.

Jesus was considered a member of the lunatic fringe by the pillars of the Jewish synagogue so let us not rail too freely at the gospel song addicts. Their errors in taste are less an insult to God than a re-Their errors in flection on the painfully slow evolution of artistic expression. There are few organists who in their youth have not played "Jesus calls us," (or if Catholic, "Mother dear O pray for me") and thought that they were playing the ultimate in spiritual music.

As far as chromaticism is concerned, Frescobaldi approved of it for church use in the carly 17th century and I think that by now even God has got used to it.

Although this badinage may be amusing, what would be more constructive in the pages of TAO would be more expressions from various members of the organ fraternity concerning their conceptions of the function of music in Divine Service. Should it enter-tain or should it inspire? Or should it be an "act of worship" directly offered to God with little concern for its effect on the congregation?

Also I would like to reiterate my plea for assistance to the young organists of the small churches, some of whom do not even have the benefit of good teachers. To point up this need I will make a confession. Once, in my youth, I chose from a book of Organ Voluntaries a piece to play at a wedding called "Adio" by Tosti, only to be informed later that I had played the most inappropriate "Tosti's Goodbye." Of course I eventually learned that the last place to look for an organ voluntary is in a book labeled "Organ Voluntaries," but when I was fourteen I didn't know that, and I am afraid that today there are many more like

Arthur R. Willis. San Francisco, Calif.

While not disagreeing entirely with reader Willis, we suggest his statement that "almost all composition is preceded by the V" could well be questioned, presuming the whole field of musical literature is here included. If reader Willis will re-read this editorial, he will note that chromaticism, as such, is not condemned, in total; but, like the dominant seventh, is most useful where it was intended by those composers who utilize chromaticism. Further, it is an arguable point as to whether all composers of church music who utilize chromaticism may be considered best in this field of composition by those who can define what is best music in and for worship.

TAO will be more than happy to publish

material of assistance to young organists in small churches whenever such information can be located. We imagine practically all of us, in our callow and untrained youth, played music which now would shrivel us just to think

back on. We agree whole-heartedly that many books of organ voluntaries are suspect and should be scanned thoroughly before either purchase or use.

I've sat back these many months since I helped start the tracker vs. electric action back in February and have taken all the views into consideration. Unless I miss my guess those agin trackers are still on top. It also made my heart feel real good to read that wonderful letter by Dean Welliver (TAO, October 1958) on the beauties of 19th century literature which our young egg heads of the organ world consider beneath their dignity to learn. Truth of the matter is there are few of the old school left to teach the kids even if they wanted to be

Something else might likewise be considered: it takes imagination, ingenuity and darn right concentration to be able to project 19th century literature to an audience. It also takes flexibility—something our kids don't have—and come to think of it darn few of them have imagination. I heartily agree with Dean Welliver that our present day "chiff" organs which cater only to pre-Bach, the Baroque school and 20th century masterpieces are indeed inadequate in many cases but not all.

There are notable examples which are all round well balanced instruments on which all literature is capable of being played in that they contain strings and celestes as well as big reeds—those on high pressure which assert themselves so that Widor, Vierne, Reubke, etc., are heard as they were intended to be heard.

Looks like I'm really ancient but in giving my age as concerns your correspondent from Burlingont, Vt., I'm really a few years younger than twice his age! Mr. Kerr de-

This

inspiring

call to pray

NOW WITHIN THE REACH OF

EVEN THE SMALLEST CHURCH COST AS LITTLE AS \$9751 TODAY every church can en-joy the spiritual effects of Carilclares he's 18. Perhaps we should be a bit more on the charitable side because of his tender years but let's be frank—he's got an awful lot to learn!

I guess I started out too late to be an organist (that was ten years ago) to be thoroughly indoctrinated in the glorious qualities of the tracker action. I guess too that having studied piano 15 years prior to organ training and learning and even favoring Chopin, Brahms, Schumann, Rachmaninoff, condemns me as an out and out Romanticist. something which would never have happened had I started my organ years sooner, and with little piano technique as a foundation. Perhaps these "new" trackers are as great

as they're supposed to be. If they are then with all the experimentation in putting the key down umpteen different ways, where is the time for the music? If one is so busy with mechanics the over all musicall structure must suffer and instead of hearing a composition as an entity we are instead treated to

individual phrases!

One thing I will never be convinced about these "ancient gems" is that they are flex-ible and that they are touted as being capable of handling all literature! Funny thing about European artists "preferring" tracker actions. They haven't much choice. They likewise have to rely on others pulling stops for them because of their ponderous consoles. They really have to work when they come over here—with our "miserable" electro-pneumatic actions we don't provide stop pullers because the player is supposed to be able to handle even the largest organ, himself. At least that's the way we native-born American artists have been trained and we've played a few of those "big babies," too!

With all the techniques developed all of sudden in playing tracker organs, those of us who started as pianists are put to shame We're the ones who had to coax out beautiful tones from an aloof Steinway, perfect our finger technique to suit the challenges of Mozart and Beethoven, etc. These are the essentials of good pianism—something we don't always get from the best of our professional pianists-and now they're being dictated as the order of the day for the organ, too. Granted, one must have a fluent technique to work with but you people are putting the cart before the horse: technique as your end not as a means to the end!

Knowing the so-called "faults" of the electro-pneumatic action as to key action, consider it still a challenge to be able to master it. Your articulation is consonant with tracker, it must be seriously worked out on the electro-pneumatic and we pianists carry over a great deal of touch, technique, phrasing, rubato into our organ playing and vice versa.

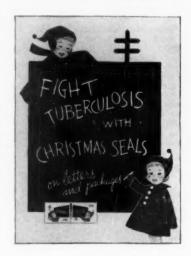
Before I quit there's one thing more I wish to take issue with and that is that "Europeans have developed the art of organ playing to heights which are to us not yet Again in his example, Mr. Kerr refers only to tracker touch as given by Mr. Walcha. Since he goes no further and that is the only comparison given, I'll still stick with our American artists who have mastered American instruments. Wonder how Mr. Walcha would get along technically on, say, the Aeolian-Skinner in the Mormon Taber-nacle? Alexander Schreiner plays it so beautifully.

Anne F. Byrne Brooklyn, N. Y.

TAO:

Re "That Word Acoustics" in your October issue: I have rarely seen such a clear, concise summary of this complex and vexing problem. Your final constructive comments go to the heart of the matter and point the way to an eventual solution. Seth Bingham

New York, N. Y.



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Interpretation

June Caldwell Kirlin

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Heinrich Heine (1797-1856) was one of the most talented poets of his time, and many of his lyrics were set to music by Schumann and Mendelssohn. His definition "absolute music" is especially appropriate to begin our column on interpretation, at

this Christmas season.

Heine says, "The very existence of music is wonderful—even miraculous. Its domain lies halfway between spirit and matter; related to both, yet different from each. It is spirit, but spirit subject to the measure-ment of time. It is matter, but it is matter that can dispense with space

The notes on the printed page come to life only when they are performed-and only to the degree which the performer understands, and "feels" the composition.

Music can do three things: it tells a story, or paints a picture, or portrays an impression or an emotion. Before an organist (or a singer or a pianist) can perform a position so others are moved, he himself must have a definite feeling about it. If he sees the melodic line only as a series of notes in orderly procession, and plays them only in black and white, the result can be nothing else than a series of notes played in black and white.

In playing the classics, it helps to study the composer, the period in which he lived, and the style of his music. I do not believe the phrase "the mood of the composition"

can be used too much-surely we must stress can be used too inuch—surely we must stress the need for better understanding of a piece before it is memorized. Many student organ recitals show a lack of preparation at this point, and a sad lack of phrasing. You can-not express something if you do not know what you are trying to say. So let us state that the first step toward a good interpre-tation is understanding the revisical content tation is understanding the musical content and form.

Contrast is a large factor. Learn to play "on the curve." A straight line is a line of duty—a curved line is a line of beauty! Nature designed most beautiful things in curved lines, and in contrasting colors. Carlyle said: "See deep enough, and you see musically, the heart of nature being, everywhere, music—if you can only reach it." The oreanist who plays everything just plain organist who plays everything just plain "forte," or the one who uses no contrasting tone colors in the registrations, plays on the straight line—and plays nothing musically. He plays black and white notes, all on the surface. He is not seeing "deep enough."

No other soloist has as much opportunity for colorful interpretation as the organist: it is a challenge worthy of much study and careful thought, and much experimentation. The violinist produces only string tone, the flutist only flute tone; but the organist has a whole palette of tone colors in his hand.

a whole patette of tone colors in his hand.
Why are so many organists content to
play week after week using a few registrations? It is remarkable how the character
of a piece can be changed entirely by changing the registration. Experiment a great deal to discover how to get the most possible color out of the organ you have. Listen to as much orchestral music as you can. All arts are related—much can be learned from painting-the balance of line, contrast in color, and general comprehension of the world of feeling and beauty.

Let us draw the conclusion, then, that

there are three important steps to a good interpretation:

Understanding the music. Feeling it yourself—deep inside. Expressing what you feel in your play-

ing so that others are moved by it.

Leonard Bernstein says: "If on hearing a composition, it makes you feel 'differently,' you are understanding it."

A happy holiday season to you, with the finest organ music yet!

We are happy to publish two letters we have received in response to our column, and we hope many more of you write, in care of TAO, 280 Broadway, Staten Island 10, N. Y. with your comments and problems.

Vallejo, Calif.

We of the TIBIA wish to congratulate you and the editor of TAO for the new feature. Teaching the Electronic Organ, which ap-peared in the September issue. This is a bold venture and may be viewed with mixed feeling by various segments of your readers. Anyway, the electronic instruments are with us to stay. If we are to serve the public honestly, we must offer them some suggestions as to how to obtain the most satisfactory use of these.

So, we sincerely wish you luck and success in this venture. We know from personal ex-periences that to embark on this course required courage as well as much thought. We shall follow this project eagerly. Ralph M. Bell, M. D.

Editor, The Tibia

How nice to hear from an editor of another organ magazine! Thank you for your letter, and your interest I. C. K. column.

I am glad for your new column concerning electronic organs. In your article . . . you

solicited our experiences and problems. Here solicited our experiences and problems. Here is my experience. I have recently acquired a (Minshall) 2 manual, full pedal keyboard organ. Having played the piano for years, I felt it would be an easy transition to an electronic organ. However, such was not the case, for I discovered that the pedal work was really difficult.

At first I felt I could be content with just

bit of pedal keyboard ability but soon learned that that would never satisfy me, so I went to work in earnest.

I've practiced an average of two hours a day for the past year and a half, and instead of finding it a boring and tiresome chore it increased in fascination day by day.

progress being its own reward.
Should I be granted a few more years of life (I am now just seventy) I know I could be a truly good organist. No matter what fate decrees, I shall never regret the many. many happy satisfying hours I've spent in hard practice, for the study of the organ has opened a whole new world of interest for me—a challenge indeed.

Mrs. Walter M. Drill May you have many more years in which to truly enjoy your electronic organ in your home!

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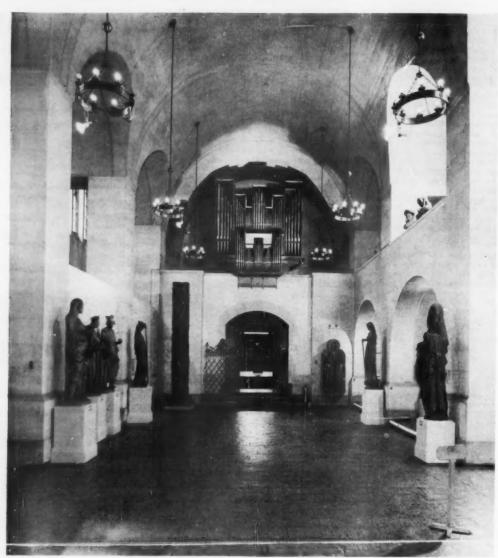
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(see Stoplists)

The American Organist

THE NEW ORGAN IN ST. ROSE PRIORY

Part 1: Preliminary Notes by the Buyer

Frank Gorton

The author of Part I of this article was former organist and choirmaster at the Dominican House of Studies, River Forest, Illinois, and the author of "Music in Dominican Life," TAO, July 1957. Mr. Gorton is presently organist for Catholic services at the Lincoln Air Force Base, Lincoln, Nebraska, and Program Director for classical music at radio station KLMS, in Lincoln.

The recently completed Reuter organ in the large Dominican Priory of St. Rose in Dubuque, Iowa presented us with such interesting problems that we should like to outline the difficulties and our solutions for readers of TAO. An article in the July 1957 issue of TAO (see note on the author above) showed how music is the principal art in monastic life and how vocal music is its highest representation. It was the Dominican choir, then, which determined this organ in every aspect.

Of course, any organ considers the choir it will accompany; but here, the choir had to be considered not only as singers, but as the chief group of listeners. The friars begin singing the office so early in the morning that the congregation in a Priory is largely the friars themselves. Because the organ was to be placed over the stalls on either side of the Chapel and was to be in almost immediate contact with its ordinary hearers, we were anxious for an instrument of delicate quality and little power; climaxes had to be only indicated. Breadth and freedom of design is still possible within a gentle dynamic framework.

What was necessary for this organ? We listed three absolute needs—it must: 1) accompany an all-male group singing plainchant exclusively; 2) supply interludes during otherwise silent periods of the liturgical services; 3) play straight organ voluntaries as preludes and postludes and meet the joy of more festive occasions.

The first problem—accompaniment—was hardest to deal with. Since Dominicans do not utilize a director during the actual services, they must have a strong and independent chorus. Finesse has to be taught at rehearsal, has to be sketched in broad lines so that relative amateurs can retain it. I have found the subtle—but strong—rhythmic character of the chants, at least of the more successful ones, to be the touchstone on which dynamics, agogics, and even pitch must be based. It is always possible to trace the larger rhythmic picture during practice so the choir understands how the phrases balance one another, complete each other, or act as contrast. The smaller rhythmic structure, contained within the neums, is more subtle, harder to explain, more difficult to grasp—and just as real! It is precisely in the indication of this neumatic rhythm that the organ stands in the fore by the simple expedient of changing chords on the principal points

of rest: semi-cadences and those other cadential points which are so slight as often to be unnoticed—unnoticed to the detriment of the music.

More than one accompanist has noted that stopped or semi-stopped pipes of 8-foot pitch are almost ideal for chant purposes; small Principals are excellent. Strings are assertive and flutes of great body mask the pitch. The addition of a 4-foot register adds an unfortunate "feminine" quality to the ensemble and can hardly be tolerated in a male group unless flatting has gone to otherwise incurable lengths. My own experience has been that flatting can be remedied by a weightier bass line or by the introduction of an extraneous melodic line slightly higher than that sung by the choir. This false, feminine effect is not observed in ripieno accompaniment.

We placed two stopped sets on the organ: the Bourdon on the Great and the Rohrgedeckt on the Choir; we utilized a synthetic Principal on the Swell with the Traversflöte and Viola. For the solo cantors we chose the Flauto Dolce and the Gemshorn. The Bourdon and Viola extensions to the Pedal were thought sufficient for adequate bass. We hoped that in the mutations of the Choir organ or in the mixture work—all yet to come—we would find a dynamically restrained but brilliant ensemble for those climactic moments within the Mass which sometimes correspond with a chant of sufficient rhythmic verve to indicate adding the strength of the organ to the vocal climax of the choir.

Interludes, while they may be a considerable problem for the organist, posed little problem for design. These interludes vary from three minutes duration down to those of the two-chord shift. They bridge gaps and unify such diversities as modal change, key change, and the stylistic change inherent in chants separated in composition by as much as 800 years. I have found the rhythm once again to be the dominant feature here. Outstanding melodic fragments are so often outstanding because of an interesting rhythmic relation. A solo voice can take the original fragment, change the pitch pattern while retaining the rhythmic, and so introduce the new key and mode. Because the object of these interludes is to highlight action at the altar, rather bland (I do not mean trite) registration is indicated. We placed a complete set of mutations on the Choir; or if one prefers, we broke the Cornet up into its components. We added a Celeste to both the Viola and Flauto Dolce and the Principal-toned Fugara to the Swell. Thus we had a completed Choir and an abundance of softer registers.

The organ, as it stood at this moment, was adequate for ninety-five percent of the activities it would be called upon to perform. Its need now was for brilliance. With the remaining, limited financial resources, we placed a skeletal Principal ensemble on the Great, a reed ensemble on the Swell (carefully choosing two solo voices as the 16-foot and 4-foot) topped by the Cymbale. With our last funds we gave a brief acknowledgement to the Pedal in the Subbass (stopped wood) and the Pedal Principal unit at 8-foot and 4-foot.

This was our hope. Now we had to count on the Reuter Organ Company and Franklin Mitchell to understand what we needed, and to accomplish a successful result.

REUTER ORGAN COMPANY Lawrence, Kenses ST. ROSE PRIORY Dubuque, Iowe Voices—17. Ranks—17. Stops—

Voices-17. Ranks-17. Stops-31. Borrows-6. Pipes-1528.

GREAT (enclosed with Choir)
Principal, 8 ft., 61 pipes
Bourdon (metal), 8 ft., 61 pipes
Flauto Dolce, 8 ft., 61 pipes
Flute Celeste, 8 ft., 49 pipes
Octave, 4 ft., 61 pipes
Grave Mixture, 2r (12-15), 122 pipes
SWELL

Traversflöte, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Viola Celeste, 8 ft., 56 pipes
Fugara, 4 ft., 68 pipes
Cymbale, 3r (22-26-29), 183 pipes
(breaks at tenor C sharp and at every
C sharp thereafter)
Clarinet, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes

Rohrgedeckt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Nazard (w&m), 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Tremolo

PEDAL

Subbass (wood) 16 ft., 32 pipes (Viola, 16 ft., 12 pipes, Sw.) Bourdon, 16 ft., 12 pipes, Gt.)

Principal, 8 ft., 44 pipes (Bourdon, 8 ft., Gt.)

Principal, 4 ft.)

Clarinet, 16 ft., Sw.)

(Clarinet, 8 ft., Sw.)

(Clarinet, 4 ft., Sw.)

COUPLERS 25: Gt.: G-16-8-4. S-16-8-4. C-16-8-4. Sw.: S-16-8-4. Ch.: G. S-16-8-4. C-16-8-4.

Pd.: G-8-4. S-8-4. C-8-4.

COMBONS 33: G-6, S-8. C-6. P-5. Tutti-8. (Combons are divided into three categories: ensemble—free—weekly organist, so that the utmost in flexibility is provided for whomever is to play.)

is to play.)
CANCELS 1: General
CRESCENDOS 3: G-C. S. Register.
REVERSIBLES 4: GP. SP. CP. Tutti.

There are automatic tremolo and celeste cutoffs on both Register Crescendo and Sfz.

Part 2: Comments of the Builder

Franklin Mitchell

Mr. Mitchell, tonal director of the Reuter Organ Company, has been responsible for the design of many instruments now in use throughout the country. His was the design of the small organ used by E. Power Biggs at last summer's AGO convention in Houston, Texas.

In reviewing a specific organ, it has been common in the past to go through the stoplist and attempt to describe just how each stop sounds. Tonal characteristics can only be suggested in writing, as they must be heard to know what the sound is. However, a few specific points can be discussed with profit.

The first matter of importance is to be certain that the organ is being considered for its musical value, but not just its value as an organ apart from its function. The requirements which this organ must meet have been outlined in the

foregoing paragraphs. These may not be the same as for some other instrument in a different place, so what has been done here should not necessarily be considered as the only solution to be followed.

As the Dean of Women at a certain college once said, "Rules are made to be broken; in place of rules, all we need is a set of standards or guides to assist us." How true this is also with this business of organ building. Assuming, then, that rules are made to be broken, we have broken a very elementary one in the minds of many in that we have placed octave couplers for each manual division, as well as sub octave couplers, and these are actually expected to play an important part in the net tonal result of the instrument. Impossible? Not at all. Just skillful!

Noting that ninety-five percent of the requirements to be met are generally classed as accompanimental, within the limits of the available funds, every effort was put forth to provide a rich, not lavish, array of resources especially suitable for this need. The remaining five percent of the requirements call for the organ to possess considerably greater "power" and brilliance than would be necessary or proper otherwise. Stops for such need cost money—as well as require space. Therefore, it was determined early that the extended harmonic reinforcing stops would have to be gone (but not the effect forgotten).



Windchest being hoisted into organ chamber.

With a properly scaled and executed four-stop Great of 8-foot, 4-foot, 2 2/3-foot and 2-foot, the "normal" Great was provided. Granted that the octave coupler cannot begin to do what a nicely balanced Mixture can, it is nonetheless a handy compromise or substitute under restricted circumstances and when the resources affected are well handled. So, for the final glory of the organ, we quite openly expect to depend upon the octave coupler of the Great, or the octave coupler of the Swell to the Great to give us the real full organ.

To imply no limitations is without veracity. To guffaw the idea without hearing it reflects an absence of openmindedness. Without the couplers, the basic ensemble is complete so that the couplers are not attempting to fill a void, but only to extend the possibilities for certain occasions and musical requirements. Why not?

For many recent years, it has been commonplace to omit unison stops of Principal tone except in the Great—and sometimes even there. Generally it is true that the unique Principal stop usually found now enables an organist to use such more frequently than those former, formidable, Chinese walls of tone through which nothing else could penetrate. However, secondary unison Principal tone is useful (and I think I see a growing interest in such) and necessary in the St. Rose Priory organ.

Such secondary tone is available first in the Choir Gemshorn in the form of a modest tapered Principal. This little fellow is no "softest stop on the organ" affair, but rather, a gentle fellow doing a big job—a real executive type, shall we say. Singly or in various combinations, this Gemshorn is highly efficient. Moderate scaling is a most important factor in its success.

A second source of unison Principal tone is in the Swell, being achieved through the much talked about and seldom realized horizontal synthetic manner. A broad string that yet is a string, with a bright flute that yet is a flute, do the honors. The type of flute used may be surprising, not to say controversial. It is of open wood pipes scaled on the small side. For those who believe it possible, no further comment is necessary; while for those who believe it not possible, further comment is useless. Several examples are available—hear one.

In common with the basic philosophy of all Reuter work, the treatment of the various resources of the entire organ tend to be too classic or too romantic—depending upon the personal opinion of the individual hearer-critic. Only a moderate dynamic difference is provided for the manual divisions; but a great color, or texture, difference is available. For the skillful organist using the resources with artistic insight, music from all periods of composition can be performed authentically and interestingly. For the avid stop shuffling tonal contortionist, musical caricature will result.

Briefly, the color differences are simply stated. Mild flue work for the Swell along with the basic reed tone ensemble, the latter predominant. In the Choir, full and solid reedy flue work. As stated before, "normal" Principal tone constitutes the basis of the Great. For this specific project, a well-nigh perfection solution.

In the Pedal division, a definite and regrettable sacrifice was made. As previously cautioned, the organ was to fulfill ninety-five percent of its use with no sacrifice. The remaining five percent was faced with cold realism. For the tutti, more is needed in the Pedal, particularly a reed quality, either by means of suitable upper work, or by an independent reed. However, since such could be gained only at the expense of resources from the ninety-five percent use, the choice was made rather easily, though to the paper analyst and idealist critic, the choice was in error. Actual usage dictates otherwise.

Now to the acoustical environment. This is both good and bad. A reverberation period of about four seconds prevails, though only for frequencies from about 256 cps (middle C) and below. Frequencies above this range are effectively absorbed by means of an unfortunate, though temporary, circumstance of a tiled ceiling. When the perforated tile ceiling is replaced with non-absorbent material, the room should please all except the musically sterile acousticians. A pleasant hearing sensation is at once ap-

parent, but prolonged listening reveals the absence of slow decay for the upper frequencies. Best comment possible might be that the room is some better than frequently encountered, but not yet perfect—or, will there ever be such?

For the reader expert, this article will be a failure; but, such was somewhat intentional. Too much has been written and read without enough having been heard. Hearing is the essence of organ tone. It cannot be read about satisfactorily. Organs must be heard and judged in the light of uses to which put—not a perfect thing for personal whims. To some, features that seem faults, may to others be perfection; for, we are dealing with a form of art. St. Rose Priory organ is no exception.

Part 3: A Critique of the Finished Instrument

Frank Gorton

Greatest service and greatest brevity may be served in this: the organ actually installed and functioning performs everything we planned and a bit more! This is no small praise, for how often it happens that what we plan is not what we should have planned; what we get is not what we want. St. Rose Priory has what we planned and what the Chapel needs.

To my mind the most outstanding feature of this organ is not its function (singular as this is) but the superb effectiveness in Franklin Mitchell's scaling and finishing. St. Rose is that fortunate chapel having cohesive ensemble accomplished with highly colorful individual ranks.

Lip service is so often given to this principle that it has become a commonplace in the organ magazines. Unfortunately it has not become a commonplace in the organs being built. No doubt it is better to have ensemble made up of "neutral-toned" pipes than to have a mere conglomeration of ranks. Better yet is that ensemble achieved with highly characteristic individual ranks.

An organ of any size is helped considerably when its pipework serves more than one function; and a small organ is made possible only when this is so. No matter what purpose the organ must meet, monastic or congregational, it needs ensembles of varying kinds and size; it must have individual ranks of beauty and contrast.

The St. Rose Priory flutes, for example, are each highly colorful; the Bourdon is quite smooth and foundational, a delightful contrast to the brightness of the Rohrgedeckt. And both are different from the partly harmonic Traversflöte which has a sort of spit—not chiff—built right into it.

To my ear, the reed chorus is a great achievement. I realize that this sort of chorus is not new on paper. I further realize that this particlular chorus has remarkable cohesion and blend which colors full flues and give a handsome acid touch to the tutti. While the chorus accomplishes this, the Clarinet and Hautbois are eminently satisfactory solo voices.

For me, the Choir division is the most successful single division—at least as far as flexibility. The two off-unison ranks *join* the other voices rather than stand apart. They are bold and telling, even in larger ensembles. For example, drawing the Tierce with full Great casts a reedy character on the ensemble which enables the organist to save the reeds themselves for a last burst of sound—a tremendous asset in a modestly-sized instrument such as this. The volume of the Choir approaches that of the Great, but its quality and character are much different. They are an excellent foil one for the other, leaving the Swell as a third ensemble: reeds.

Yes, we compromised in the Pedal and I wish we had even a 2-rank Sesquialtera. But where would we get it? What would we leave off the rest of the organ? In actual practice, the Pedal is flexible and adequate through a forte level. One must simply admit that in tutti passages the Pedal is weak. But, for two independent ranks and borrows, even this Pedal is an example of color and balance.

The two celestes make available some smooth, romantic sounds which are very rich and satisfying. The flute work, with its high coloring, is of real advantage in 19th century music. The Great Principal makes a fine, full solo voice against massed strings and flutes. How about that for double use?

The organ sounds larger than 25 ranks. Part of this is due to the reverberation which the room offers. More of it is due to the detailed consideration Mr. Mitchell gave the original problem, to his great care in scaling, and finally to his combined boldness and finesse in the finishing so that the organ has no sets which must be "played around." Hardly a set does not have two legitimate uses, one for the ensemble, the other for its own color.

Reuter has succeeded in building an organ for a specialized purpose which is more flexible in playing organ literature than many organs which purportedly had the literature as their prime consideration. I take this opportunity publicly to commend Franklin Mitchell and the Reuter Organ Company.

DEDICATORY RECITAL BY FRANK GORTON, JR. February 21, 1958

The Individual Resources of the Organ Principals: Omnis expertem



Frank Gorton at the console of the Reuter organ in St. Rose Priory, taken immediately following the Blessing.

Pange lingua
Concordi laetitia
Strings:
O Sacrum Convivium
Reeds:
Adoro te devote
Prelude, Fugue and Chaconne
Fantasy in Echo Style
Clausulas in I° Modo
Choral in A minor
Scene de la Passion

Buxtehude Sweelinck Fray Tomás de Santa María Franck Daniel-Lesur Sacrament (given by the Very

Benediction of the Most Blessed Sacrament (given by the Very Rev. Edward L. Hughes, O.P., sung by the community and accompanied by Mr. Gorton)

SOUND

Does sound flow like water, around obstacles and over and under solid projections? Or does it go straight to the mark — like a shot from a rifle?

Should walls and ceilings of organ rooms be upright or slanted for best relective results? What about the finish on the walls of the organ room — and on the walls of the auditorium? Do soft surfaces remove energy in a room — and if so, is that desirable?

These and several dozen other questions are getting renewed intensive study in the Schantz laboratory. The answers to each, of course, could make a world of difference in what to build in to — and out of — a pipe organ. Although these questions have been under study for years by Schantz and other members of the Associated Pipe Organ Builders of America, new and interesting answers are constantly being found.

But at this season of the year, the sound we all would most like to hear is suggested in this phrase, which is our greeting to you: "A prayerful Christmas for a peaceful New Year".

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The Musician and the Publisher

Alison Demarest

Mrs. Demarest, music editor of Canyon Press, Inc., addressed the June convention of the AGO in Houston, Texas on "How to Deal with a Publisher." This article, the first in a series of four to appear in TAO, has been drawn from that lecture. Mrs. Demarest, chairman of public relations for the Music Publishers' Association of the U. S., is very active in music education work as a lecturer and choir consultant. She is a composer and, by her own admission, best of all, the mother of five children. TAO welcomes author Demarest to its family of contributors.

"Better Music and More of It at home, in the church, in the school, and in the community." This goal is shared by music publishers and professional musicians and we might make faster progress toward it if we would work together more closely and if we could know more about each other.

Since it is certainly to the interest of the publisher to know what is going on in the music world, he usually makes a point of doing so. Although it is not so essential to the musician to know about the publishing of music, I think it will be to his advantage to know something about general publishing policies, music production, and sales procedures.

First, what exactly is a music publisher? Is he a printer? Sometimes he is, but not necessarily. Is he a musician? Usually he is, and of course his editors must be. Is he a salesman? He'd better be, or else have a good one working for him. Where does he get the music he publishes? Sometimes he wonders that himself, but there is a relentless flow through the mail chute, and from this he chooses what he wants. To supply the balance of his catalogue he requests or commissions works from capable composers.

The point to all this is that a *publisher* must do all these things, or arrange to have them done. From the receipt of the manuscript to the performance of the music it is up to him to guide the piece through successful manufacture, sale, and use

In this first article I will talk about the processes by which music is selected and produced, so let us return to the mail chute. The manuscripts are usually separated into two groups according to the publishing policies of the company. Possible acceptances are sent on to an editor, and the ones that are completely outside the needs of the company are returned without further consideration.

When the editor looks over the gleanings from this first separation, he considers them in the light of the taste of his company's customers. Both fortunately and unfortunately, published music reflects the taste of the buyer. An editor must consider the buyer's taste, but a good editor does so within the limits of his own artistic conscience.

Here I would like to defend the publishers against the charge of offering "junk." Note that I say "offering" since no one is forced to buy. However, when a choir director buys such "junk," the choir members are obliged to sing it, and the congregation is pretty much a captive audience. Published "junk" which remains on the shelves forces the editor to revise his requirements, and herein lies the buyer's power to change editorial policies.

When the first editor picks his choices from the manuscripts submitted, he may send them on to another editor, or hold them for consideration by an editorial board. When a piece is accepted, the publisher sends the composer a contract, based on a royalty agreement or outright sale. When the composer has signed the contract the music moves into production.



ALISON DEMAREST

It is surprising to many people to find that alongside some of the most modern printing operations, other parts of the production of music seem to be right out of the 18th century. For instance, almost all of the music is engraved by hand on lead plates—a slow, laborious and expensive process. It is a special kind of engraving, called "punch plate" work because there are dies for each note, sign, and letter of text, and these dies are punched into the lead plate. It is completely a hand process, requiring a very skilled craftsman.

The first proof, taken from the lead plate, is sent to the composer for corrections. After his corrections have been transferred to the lead plate, the composer is sent a second proof. When the editor and composer agree that there are no more mistakes (they are wrong about 60% of the time), a sharp black and white proof is made from the lead plate on a special proving press. Meanwhile, the cover has been designed, the grade of paper chosen, and the printing schedule arranged.

Most music is printed on large presses that do sixteen pages a side at one time, so the printing schedule must allow for 32 pages to be printed at one time. For instance, anthems of 10, 8, 6, and 4 pages would make up one unit.

The final reproduction proof is photographed, and the negative for each page is laid out in a flat of 16 pages. Photo offset" is almost always the process used, so the next step is to print this flat of negatives on a zinc plate

which has been coated with light-sensitive albumen. The zinc plate is attached to the press. As the press operates, ink is spread on the zinc plate, the ink impression is rolled on with a rubber mat, and the mat prints directly on the paper—therefore the name "offset" since the plate does not print directly on the paper.

It is interesting to note the number of reversals the music goes through: the engraver works in reverse, right to left, making a mirror image. The reproduction proof is a "positive." A negative made from that is used to make the print on the zinc plate which is a positive. The rubber mat takes the impression in reverse, and prints the music on the paper in proper form.

After the large 16-page forms are printed, they are cut apart and re-assembled into "signatures," sets of sheets folded into four or a multiple of four pages, which are then collated into books or separate pieces, as the case may be, stitched or stapled, if necessary, trimmed, and packed.

As soon as the music is in print, the publisher sends copies to the U. S. Copyright Office, and also arranges for an international copyright. This protects the piece—under the present law—for 28 years with a renewal privilege for another 28.

So now the publisher has the music in stock—but it doesn't do any good there. The next step is promotion. The effectiveness with which a publisher can promote his music often determines whether or not he stays in business.

Music dealers seldom beg to handle a publisher's list, and it is a constant struggle to convince dealers that "this good new music" should have display space, special promotion—the same as refrigerators, air conditioners, or television sets! This is a good place to explain the relationship between dealers and publishers.

A dealer who will take on a large part of a publisher's list, actively promote it, and pay his bills on time, will receive the publisher's best discount. He earns this discount by handling the headaches of the individual billing and credit problems, returned music, promotion through the accursed single copy sales, and, most important, by his function as the publisher's representative in his area.

All publishers receive orders from individuals who believe that by ordering direct they can expect a discount. I hope that the foregoing paragraph explains why a 40-copy sale does not earn a discount. Most publishers prefer that retail business be handled by a local dealer, but if you do

not have access to a good dealer, publishers will usually accept your orders. Some publishers promote direct mail orders as well as dealer business.

As the music is sold, careful accounts must be kept so that each composer receives his proper royalties. Where performances for profit are involved, the composer also receives a percentage of those fees, according to his contract.

The publisher is also the means through which the copyright is protected. The U. S. Copyright Law provides a \$250 minimum damage judgment for any proved infringement. Until recently, the publishers and composers were loathe to sue the "little people" who have taken the attitude that "music, like air, is free." However, as they have seen "dittoed," mimeographed, and other illegal copies of their music more and more flagrantly used, they are now cooperating in a program of education and enforcement.

Author's Note: At the Houston AGO convention, the progress of the manuscript from editor to royalty accounting was illustrated by a series of colored slides taken in the offices and plants of several music publishers. This series of slides can be rented at a nominal cost to organizations who request, from the Music Publishers' Association, 516 Fifth Avenue, New York 36, New York.

Avenue, New York, and York, and York, Editor's Note: Like similar magazines, TAO also realizes the value, to both buyers and music publishers, of music sent to publication reviewers. The publishers who send their new issues to TAO reviewers have this material reported on in the order in which it is received. Seasonal music should reach reviewers at least four months ahead of time if reports are expected to be published in TAO issues far enough ahead of respective seasons that buyers have time to consider reviewer's remarks.

Part 2 of author Demarest's series will be "How to Drive a Publisher Crasy."

Recently a press release from the Music Publishers' Association brought some interesting information about the foreign publishers' standpoint. Mr. Alan C. Frank, manager of the music department of the London office of Oxford University Press, speaking at a general meeting of MPA in October, compared British publishers' problems with those of American publishers. TAO quotes from Mr. Frank's remarks.

remarks.

"We feel, in England, that your situation is less favorable in one important respect, than ours, since in England the phrase 'not for profit' does not deter the collection of performance fees. The Performing Rights Society takes the view that if a cloak-room attendant is paid, why should not the composer and publisher be, regardless of whether or not an admission fee is charged."

Prior to Mr. Frank's talk the members of MPA approved changes in their constitution. The MPA notice explaining copyright law has been distributed to over 10,000 people in the music profession, and the education campaign on copyright is continuing. Cooperative explaining copyright is continuing.

Prior to Mr. Frank's talk the members of MPA approved changes in their constitution. The MPA notice explaining copyright law has been distributed to over 10,000 people in the music profession, and the education campaign on copyright is continuing. Cooperative exhibits through the MPA at the major music meetings throughout the country will continue, and cooperation with music dealers on the development of a standard group of business forms is underway. A standard blanket type of agreement setting forth a method whereby colleges may request permission for the use of copyright material is being formulated. The publishers also agreed to make available to musical organizations their series of 60 colored slides illustrating the music publishing business.



A Greeting of the Season

The wish of TAO to its family of subscribers and advertisers is the same as that of one member of any family to another. We know that the Christmas will be Christ-centered, full of the eternal wonder of the birth of a Boy, Whom we adore.

Our optimism leads us to the expectation that the coming New Year will be bountiful for each and every one of this JAO family. May we all pledge ourselves anew to the betterment of the cause of music in general, to service to our fellow-men, and to ourselves.

WHITHER THE SMALL ORGAN?

Barbara J. Owen

Staff writer Owen, President of the Organ Historical Society, has at TAO's request written some of her ideas about the small organ, what it can be, what it should accomplish, what is its possible future. While this article is not an official reflection of TAO editorial thinking necessarily, it is felt that consideration of this area in organ design is one which is of especial importance at this time.

Considering the general excellent state of organ-building today, it would almost seem that the production of artistic and functional small organs is verging on the status of a lost art. Side by side with outstanding larger organs are being built small organs which lack nothing of being musical abominations, and which show a total ignorance of—or indifference to—the actual needs of small churches. Worse than this, the prices of these productions per rank are often disproportionately higher than the price per rank of larger and showier organs built by the same firms, although it is recognized that it is normal for the price per rank to be slightly higher in small organs.

Organists, organ builders, and churches share equally the blame for making the 20th century small organ what it is, and it is therefore up to these organists, organ builders, and churches to assume the responsibility for restoring the small organ to its rightful place as an artistic instrument for worshop. As far as organists go, education is beginning to do its work. Lizzie Twofingers, who could never manage the Pedals (except the "swellpedal" of course) but who could play "The Maiden's Prayer" something wonderful with the Vox, Celeste and Tremolo going full blast, is nearing her 80th birthday, and beginning to complain of the rheumatiz.

Professor McSwellpusher, who attended a conservatory in 1910, later played in the movies, and occasionally treats his congregation to Bach's "Toccata and Fugue in D minor" played on the First Open Diapason, Second Open Diapason, Gross Flute (all 8-foot), and 16-foot coupler (for gravity), has been hearing rumors that when he retires his paid double quartet is going to throw a jolly party for him, maybe with spiked punch.

In the meantime, the ranks of the small church organists are becoming filled with people like the piano teacher who studied in Germany and fell in love with an old Silbermann; the Presbyterian minister's wife who has a degree from a "church college," the young school-teacher who picked up some organ lessons while a student at a music

conservatory; the doctor who was inspired by Farnam's Bach recitals while an intern in New York and has made the organ his hobby; the hi-fi enthusiast who liked his organ records so much he took some lessons, and many more.

As more and more college people study organ "on the side," as more college-trained full-time organists begin teaching, and as organ recitals, organ recordings, AGO and music club activities and writings make laymen and musicians alike more and more conscious of good organ literature and the way it should sound, so there will be more members of small churches and part-time organists dissatisfied with the majority of small organs now in existence.

As for the organ builders, perhaps they should not be chastised too severely, though they have done some woeful things. Many of them find it casier and more profitable to build what the layman or uneducated organist wants. Some complain loudly of the electronic "competition." Some, it must be said, do try consistently to build good small organs.

Others do much mediocre work, but try to get in a few good ones when the opportunity presents itself. Still others are plainly indifferent. Some of the smaller builders, the bulk of whose work involves smaller organs, have been doing some surprisingly good things, though they are yet well in the minority.

In order to make the good small organ a general reality, some drastic re-thinking must be done on many planes, and many deep, perhaps comfortable ruts must be climbed out of. Some organists, for instance, are resigned to their fate, even though they may detest the organ on which they play. Others let ignorant church officials trample them, to the point where they have no say whatsoever regarding the organ.

It is realized that most part-time organists (and no small portion of full-time ones) know very little about organ design and construction. Even so, they are still ahead of the average layman, and are in a position to learn a great deal, if they want to, simply by communicating with organ builders and other organists, seeing different organs, and asking questions.

Two instances come to mind. One concerns the organist of a new church who knew what she liked and wanted badly to have a good new organ. Because she did not stand for her rights or assert her authority, the minister went over her head and bought a very inferior product.

The other instance concerns the organist of a church which had a tonally impoverished organ of the 90's in



Your inquiry is invited . .

Represented by WM. D. MANLEY J. ALEX KOELLEIN NASHVILLE, TENN. JOHN MCCLELLAN WICHITA KAN. WM. N. REID SANTA CLARA, CAL, D. BYRON ARNESON MINNEAPOLIS, MINN. poor condition, and wanted to do something about it. At first, she was willing to go along with the suggestion of the church that they simply furnish the organ with a new console. Then someone urged that they produce an electronic instead. Confused, she decided to find out a few things for herself, and so spent almost a year writing letters, visiting various types of installations and rebuilds, and in talking with organ builders.

Bolstered by all this newly-acquired knowledge, she was able to recommend to the church what was the wisest and most economical avenue—in this case, to retain and repair the present console, all of which was found to be sound, and to spend the available money on bringing the organ up-to-date tonally. This is one small church which, thanks to the concern of its organist, will truly have a worthwhile organ. Needless to say, this church did not accept just any offer which came along for doing the work, nor the cheapest. A few more organists like this woman would quickly put the many quacks and crooks in the organ rebuilding field permanently out of business. Only ignorance keeps them in work.

Both organist and organ builder must face up directly to one main and all-important question if an artistic yet economical small organ is to be the norm and not the exception. The question: What honestly and absolutely are the real necessities for functional church use today? To answer this question, it will be necessary to indulge in some unbiased and honest analysis, and to put out of the mind personal whims and ideological warhorses. It will further be necessary to put the actual usages in order as regards their importance and time-consumption in a service of worship. The net results of this, if done thoughtfully, might provide some surprises.

Let us first consider the tonal makeup of a small organ in the light of usage. In the non-liturgical church, half, or almost half, of the organ-playing done during service consists of accompanying congregational singing. A typical service will include at least three hymns, a Doxology or other offertory response, and usually a Gloria Patri.

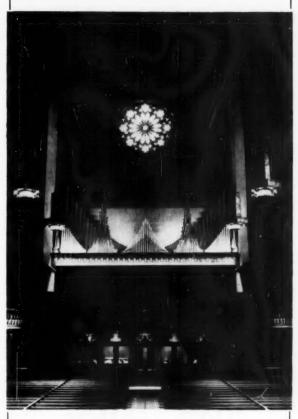
In the liturgical Protestant church, especially Lutheran, more than half the organ-playing consists of accompaniments to congregational singing, especially if it is the congregation, and not the choir, which sings most of the responses, a usual thing in many small churches. So, on the average, it is this one element which alone will account for about half of the service music in Protestant churches, and in many Roman Catholic and Reform Jewish synagogues as well. The other half, it will be found, will be divided about evenly between accompanying the choir and/or soloists, and playing organ solos, one or the other element having a slight edge depending on whether the offertory is played or sung, how many choir responses there are, and the usual length of the prelude and postlude.

But even though it cannot be too evenly calculated due to the great variableness from denomination to denomination, one fact stands out which may be surprising to some of those who have not thought things over, and that is that roughly 75% of the playing by an organist in a small church is confined solely to the accompanying of voices. The remaining 25% is devoted to actual organ solo literature. Corollary to this, of course, is the fact that recitals and other such programs involving purely instrumental music are rarely and sometimes never encountered in the small church, though lessons are sometimes given.

It is now, then, to determine which factor is of greatest importance in relation to the functional design of the small church organ: the accompaniment of voices. To some, this may seem a foregone conclusion, to others a revelation.

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For it is an unfortunate fact that most organists, when judging an organ or an organ design, do so almost solely on the basis of the performance of organ literature.

There is no avoiding the facts. Accompaniment of congregational singing is the first and most important use of an organ in a small church, and a good Diapason chorus is essential to the proper support and encouragement of good congregational singing. Therefore, the first requisite of a small organ is a bright, solid but not necessarily overpowering Diapason chorus, as complete as possible, and consisting of all, or almost all, straight ranks. This main Diapason chorus should be located entirely in the Great division, and a minor chorus placed in the Swell.

The former is of use not only in accompanying hymns and responses, but also for any organ literature of any period which requires a full registration. The latter is of

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See also the new collection "Processiones Liturgicae," favorite program pieces under one cover. Compiled by Theodore Marier use, along with the flutes, which are next in importance, in accompanying choirs and soloists, and likewise in playing literature of any period. After the versatile flutes come the strings, which, in a small building, should be of the soft, mild type, and finally the reeds, of which one is frequently enough, and which should be chosen with both chorus and solo use in mind.

The Great Diapason chorus should consist of no less than four stops. These may be Diapasons at 8-foot, 4-foot, and a Mixture; or Diapasons at 8-foot, 4-foot, 2 2/3-foot, and 2-foot. Three Diapasons will do well for the Swell, and it is not essential that an 8-foot Open be one of them, either, for an 8-foot flute and string, or hybrid like the Gemshorn, can, if well voiced, make an excellent foundation for a Diapason chorus of a minor nature, which can then include a 4-foot and 2-foot, plus a mutation or mixture.

There should be no less than two flutes on the organ, and these should be mild and differing in character (i.e., one open and one stopped, or one wide and one tapered) and preferably at 8-foot and 4-foot pitches. Strings are necessary only at 8-foot, and one on each manual should suffice—that on the Great preferably being a Dulciana of the true "echo" Diapason type. No 16-foot stop is necessary on the manual divisions of a small organ, unless it is a good blender, such as the Quintadena, and can be made doubly useful by being duplexed to the Pedal.

Inarticulate manual Bourdons and woofy 16-foot Opens are taboo! Several reeds can be chosen for a small ensemble. A Trompette (the smaller type, as differentiated from large the English-type Trumpet) is useful, as are smaller bright reeds like the non-imitative Oboe, the Krummhorn, and the Fagott.

The latter is a good candidate for extension to the Pedal, if it can be afforded. On an organ containing all or most of the above requisites a complete service and a wide range of organ literature can be played. Of course, that sobbing Vox Humana that sounded so wonderful (?) in that little Batiste number will be conspicuously absent, but a little experimentation will produce a satisfactory substitute (for both stop and piece!). Then, too, there probably will not be that huge steamboat-whistle Gross Flute that used to stop the congregational singing cold, but after a while everybody will be wondering why they ever liked such a thing anyway.

Where does unification fit in? Of course, in this day and age, even with its drawbacks, it does fit in, and it does have a legitimate use. Its greatest boon to the church trying to build a decent organ on a tight budget is the Pedal department, along with Pedal extensions of the manuals, or augmentation from special Pedal ranks. All this is necessarily subject to the evil besetting unification in the manuals because generally only one note at a time is played in the Pedals. Then, too, in extremely small organs, a borrow or two might be made between manuals (perhaps at different pitches), or minor stops such as small flutes and strings could be made available at two pitches.

The evils of unification appear when builders try to provide everything in an organ from just a few 8-foot ranks, or attempt to produce Diapason choruses, including mutations (which, because of tempered tuning, must always be out of tune) by this means. It is always wise, when looking over unified organs, especially of the "stock" variety, to see precisely what comes from what.

The better builders are not averse to listing their base ranks separately in their stoplists, nor do they resort to such absurdities as trying to make a Mixture from a unison rank, when they know it will always be gratingly out of tune.

At least two builders now work on the principle of building their unified organs from what, without unification, would be a small but complete "straight" ensemble. Others are providing their organs with unified Quint ranks and independent Mixtures. Many now realize that six ranks is about the absolute minimum for an effective unified organ. All of this is encouraging, but unfortunately there are still some firms who try to make an organ out of as few as three ranks (all 8-foot!) and who try to sell gimmicks instead of tone.

Thus far only purely tonal matters have been discussed. Mechanical matters should not, certainly, be overlooked. Perhaps some organists actually exist who really would rather have a lot of clever gadgets than pipework, but we trust they are rare. At any rate, it is dubious as to whether such persons are musicians or mechanics. Any thinking organist would rather have the tonal resources, though unfortunately some have not realized this until it was too late. The price of gadgets which could be stripped off some consoles would sometimes equal the cost of an extra rank of pipes or even two ranks.

Are superfluous pistons, couplers, cancels, crescendo and current indicators, clocks, sforzandos, etc. really necessary in a small organ? Some things are controversial and leave legitimate room for personal preference. Many reading this, like the writer, probably never touch their register crescendos from one year to the next.

Others can live happily ever after without detached consoles, pistons, tremulants and even "swells," while others feel an honest need for these things. Similarly, the action question is one, which, for the present at least, requires a personal solution, for while tracker action, presently the subject of no small controversy, is ideal for small church organs in many ways, not the least of which is its ease of maintenance, individual organists and individual architectural situations will doubtless continue to demand electro-mechanical action.

Mechanically, then, a good small organ might present the following picture. It will have either an electro-pneumatic action entirely, or tracker key action with electric stop action. It will be either all enclosed in a single enclosure if it is small and totally or partially unified, or have just one division only enclosed if it is slightly larger, or straight.

It will not need more than 10 or 12 pistons of all kinds, at the most. It may or may not have a register crescendo or sforzando, but will likely have a Tremulant. The inclusion of couplers should not be the indiscriminate 16-8-4foot on all divisions (or, as one organist puts it, "everything-to-everything") as is all too commonly found. In instances of good chorus design or heavy unification, only unison couplers between divisions becomes essential. 16-foot couplers are passé for small organs, but 4-foot couplers may find some use in the Swell or Pedal.

Of course, the subject of the small organ is an inexhaustible one-many new trends are coloring the picture. One-manual organs, almost extinct since the 1880's may be staging a comeback for functional use in chapels, continuo playing, and such. The use of electronic pedal devices is receiving some discussion and application. Many, many things must be seriously thought over and evaluated by organist and organ builder alike before the small organ emerges on the same artistic plane generally as its larger brethren, but there are now many encouraging signs in that direction, both domestically and abroad. What is perhaps most needful now is a look from all directions at the possibilities, both artistic and functional, of the small organ.

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HAROLD HEEREMANS

TAO takes pleasure in introducing to its readers Mr. Harold Heeremans, new national president of the American Guild of Organists, succeeding Dr. S. Lewis Elmer.

Mr. Heeremans was born in 1900 in Bristol, England, in which city he was a solo boy in St. Raphael's Church. As a boy and young man he was a student of piano, violin and organ. Before coming to the U. S. Mr. Heeremans lived for some years in Canada where he was active in music in the provinces of Quebec and Alberta, serving for a time as first violinist of the Edmonton Symphony Orchestra.

His has been a varied musical experience, for he has been a theatre organist and orchestral conductor, both in Canada and the U.S. He has held positions as organist and choirmaster in Grace Church, Riverhead, Long Island; First Methodist Episcopal Church, and University Temple

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December 30

Methodist Episcopal, Seattle, Wash.; Memorial Presbyterian Church and First Unitarian Church, Brooklyn, N. Y.

As violin and organ recitalist he has appeared in the U.S., Canada, England, Ireland and Germany; was recitalist at the AGO national convention in Indianapolis in 1931. He has been Dean of the Western Washington Chapter AGO (Seattle), 1931-34; Chairman, Public Meetings Committee, AGO, 1941-43; Dean, New York City Chapter AGO, 1952-54; and is a member of the AGO Examination Committee.

In academic life Harold Heeremans was Associate in Music, University of Washington, Seattle, 1931-36. He has been a faculty member of New York University since 1936, is now Associate Professor of Music in this institution. Since 1936 he has been director of the High School Chorus and Glee Club, Barnard School for Girls, New York; and has been conductor of the Washington Square, New York, College Chorus and Orchestra for three and a half years.

He is summer organist and choirmaster in Union Chapel, Oak Bluffs, Mass. Mr. Heeremans is married, and has a family of two children and five grandchildren. TAO bids him welcome to his position as national president of AGO and wishes him best possible success in all his endeavors.

AGO MID-WINTER CONCLAVE

Program officials of the AGO Mid-Winter Conclave have announced the following performances, and request that reservations be made as far in advance as possible on the forms sent to membership.

December 29 Corpus Christi Church

William MacGowan, organist Lee Steelman, flautist

Carol for Organ

Suite in D for Flute and Keyboard

Prelude in C; Fugue in G

Sonata IV in C for Flute and Clavier
Fantasy and Fugue in C minor

Variations on a Theme of Jannequin

Sonata (1958)

Partita on the Lourdes Hymn

(First performance)

William Klenz

Bacques Le Romain

Bach

Bach

Jehan Alain

Francis Poulenc

Alexander Peloquin

December 29 St. George's Church

E. Power Biggs, organist Partita soprano la Aria della Folia de Espagna Bernardo Pasquini Antonio Valente La Romanesca, con cinque mutanze Antonio Soler Concerto III in G Variations in E Handel Concerto II in B flat Handel Partita for English Horn and Organ Jan Koetsier Vaughan Williams Hymn Prelude on "Rhosymedre" Sonata in G Edward Elgar

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St. Paul's Choristers of Flatbush Charles Ennis, director

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Like as the hart Cod is gone up with a merry noise O Lord, increase my faith Laudate nomen Domini Teach me Thy way, O Lord How far is it to Bethlehem? Quem vidistis, pastores? Upon my lap my Sov'reign sits Hodie Christus natus est In a manger He is lying Alleluia The last words of David

Palestrina Gibbons Gibbons Tye Blow George Mead Richard Dering Martin Peerson Sweelinck Polish Carol Randall Thompson Randall Thompson

December 30

St. Paul's Chapel (Trinity Parish)

Marilyn Mason, organist

Suite du Premier Ton Toccata, Adagio and Fugue Prelude and Fugue in C minor

Clérambault Vaughan Williams

Music commissioned by Marilyn Mason

First Suite for Organ (1957) Miniature (1957)

(World premiere) (World premiere)

Ulysses Kay Jean Langlais

Suite for Organ (1957)

Paul Creston

December 31

General Theological Seminary Chapel Philip Gehring, organist Walter Carringer, tenor

Fantasy in Echo Style, No. 17 in C Three Noëls Prelude and Fugue in E Chorale Prelude—"O Lamm Gottes unschuldig" Cantata No. 160 Hymn Prelude—"Bryn Calfaria" Two Preludes on Welsh Folk-Songs (1956) Prelude Toccata, from Suite for Organ

Sweelinck le Begue Lübeck Bach attributed to Bach Vaughan Williams Vaughan Williams Frederick Jacobi Gardner Read



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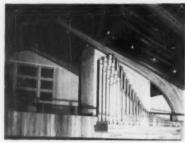
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GREAT

Quintade, 16 ft., 73 pipes Spitzprincipal, 8 ft., 61 pipes (Quintade, 8 ft.) Octave, 4 ft., 61 pipes Mixture, 3-4 ranks, 220 pipes SWELL

Stillflöte, 8 ft., 61 pipes Gemshorn, 8 ft., 61 pipes Gemshorn Celeste, 8 ft., 49 pipes Rohrflöte, 4 ft., 61 pipes Principal, 2 ft., 61 pipes (Scharf, 3 ranks, 1 ½ ft., PF) (Trumpet, 8 ft., PF)

PEDAL

(Subbass, 16 ft., PF) (Quintade, 16 ft., Gt.) (Principal, B ft., PF) (Quintade, 8 ft., Gt. (Octave, 4 ft., PF) (Bassoon, 16 ft., PF) Couplers 3: G/P. S/P. S/G.



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| Jesu, joy of man's desiring | Bach |
| Two Chorale Preludes | Bach |
| O Thou of God the Father | |

In peace and joy I now depart Allegro vivace (Symphony I) Prelude Elegiaque Carillon

The photos of the organ in its permanent home were accompanied by a few remarks by Mr. McManis, who stated: "The organ fits its surroundings quite admirably, and what's nicer yet, the people all like it. No comments against it.
"In an intimate installation like this, a case

"In an intimate installation like this, a case around the exposed division is unnacessary because of the proximity of ceiling and walls—and the type of pipe voicing. A case is quite needless for the fragile brilliance of unnicked, classic voicing, which needs every possible aid to tone projection.

"A case is needed for instruments having less fragile brilliance if the ceiling and walls are so remote that no reflection is possible.

"An organ case does not resonate, but acts as an acoustical 'cloud' on all sides to reflect. Furthermore, here, if we had encased the Great, the Swell would not have spoken properly in its position behind the Great. The swellbox is made of birch."

D. A. FLENTROP Zaandam, Holland

ROMANESQUE HALL, BUSCH-REISINGER MUSEUM OF GERMANIC CULTURE, Harvard University

Cambridge, Massachusetts

The following information was sent TAO by Mr. Biggs. The organ is tracker action, direct mechanical linkage between key and pipe valve; slider chests in which pipes of the same note within each division stand on a common windway; classic pipe voicing throughout; wind pressures of 1 7/16" to 2 1/16". The organ is in a free-standing position (see Frontispiece) with each division iocused tonally by casework. The above principles are illustrated by Mr. Biggs in his Columbia album "The Organ," DL 5288.



E. Power Biggs at the console of the Flentrop organ in the Busch-Reisinger Museum.

HOOFDWERK (Hauptwerk)

Prestant, 8 ft. Roerfluit, 8 ft. Octaaf, 4 ft. Speelfluit, 4 ft. Nasard, 2 2/3 ft. Vlakfluit, 2 ft. Terts, 1 3/5 ft. Mixtuur, 4 ranks

RUGPOSITIEF (Positiv)

Holpijp, 8 ft.
Prestant, 4 ft.
Roerfluit, 4 ft.
Gemshorn, 2 ft.
Quint, 1 1/3 ft.
Mixtuur, 2 ranks
Kromhoorn, 8 ft.

Jongen

BORSTWERK (Brustwerk)

Zingend Gedekt, 8 ft. Koppelfluit, 4 ft. Prestant, 2 ft. Siffiet, 1 ft. Cymbel, 1 rank

PEDAAL (Pedal)

Bourdon, 16 ft. Prestant, 8 ft. Gedekî, 8 ft. Fluiî, 4 ft. Mixtuur, 3 ranks Fagot, 16 ft. Trompet, 8 ft.

Couplers: Hoofdwerk-Pedaal. Rugpositief-Pedaal. Borstwerk-Pedaal. Rugpositief-Hoofdwerk. Borstwerk-Hoofdwerk.

E. Power Biggs will be heard on this organ on his regular weekly CBS radio network broadcasts each Sunday beginning November 23, 1958.



At the party given September 22 in the Busch-Reisinger Museum, Mr. Biggs played the organ rothe first time. Following traditional Dutch custom the builder pours wine from one of the large pipes. Left to right: E. Power Biggs, Dirk Flentrop, Dr. Charles Kuhn, Curator of the Museum, and Mrs. Biggs.

AUSTIN ORGANS, INC.
Hartford, Connecticut
FIRST BAPTIST CHURCH
Summit, New Jersey
Dedication: October 28, 1956
Recitalist: Charlotte Garden
Organist: Clarence Smelser
Yoices—29. Ranks—34. Stops—50. Borraws—13.
Pipes—2224.
GREAT (enclosed with Choir)
Open Diapason, 8 ft., 61 pipes
Spitz Flute, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintaten, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes

(Geigen, 8 ft., PF) Rohrgedeckt, 8 ft., 73 pipes Viola, 8 ft., 73 pipes Viola Celeste, 8 ft., 61 pipes Spitz Principal, 4 ft., 73 pipes Wald Flute, 4 ft., 73 pipes Plein Jeu, 3 ranks, 183 pipes Trumpet, 8 ft., 73 pipes Hautbois, 4 ft., 73 pipes Tremolo

SWELL

Bourdon, 8 ft., 73 pipes



Dolce, 8 ft., 73 pipes Dolce Celeste, 8 ft., 61 pipes Nachthorn, 4 ft., 73 pipes Nazard, 2 2/3 ft., 61 pipes (Nachthorn, 2 ft.) Tierce, 1 3/5 ft., 61 pipes Krummhorn, 8 ft., 73 pipes Tremolo PEDAL

(Contra Bourdon, 32 ft., PF) Contra Bass, 16 ft., 12 pipes (Gt.) Contra Bass, 16 ft., 12 pipes (Gt.)
Spitz Flute, 16 ft., 12 pipes (Gt.)
Gedeckt, 16 ft., 12 pipes (Sw.)
Principal, 8 ft., 32 pipes
(Spitz Flute, 8 ft., Gt.)
(Gedeckt, 8 ft., Sw.)
Principal, 4 ft., 12 pipes (Pd.)
(Nachthorn, 4 ft., Ch.)
Trumpet, 16 ft., 12 pipes (Sw.)
(Chimes, Gallery Great) GALLERY GREAT (unenclosed) Principal, 8 ft., 61 pipes Prestant, 4 ft., 61 pipes

Mixture, 2 ranks, 122 pipes (Trompette, 8 ft., Gal. Sw.) Chimes, 21 tubes (from old organ) GALLERY SWELL

Gemshorn, 8 ft., 73 pipes Gemshorn Celeste, 8 ft., 61 pipes Flute Couverte, 4 ft., 73 pipes Trompette, 8 ft., 73 pipes Tremolo

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FRANZ MFG. CO., INC.

54 Wallace Street New Haven, Conn.

GALLERY PEDAL

Principal, 16 ft., 12 pipes (Gt.) Flute Couverte, 16 ft., 12 pipes (Sw.) (Principal, 8 ft., Gt.) (Flute Couverte, 8 ft., Sw.)

Couplers 26: Gt.: G-16-8-4, S-16-8-4, C-16-8-4. Sw.: S-16-8-4. C-8. Ch.: G-8. S-16-8-4. C-16-8-4.

Pd.: G-8-4. S-8-4. C-8-4.

Combons (manual combons affect stops and intra-manual couplers; pedal combons affect stops but not manual to Pedal couplers) 50: G-10. S-10. C-8. P-8. Tutti-14.

Crescendos 3: G-C. S. Register. Transfers 1: Gallery Great on Choir (Gallery Great and Swell normally play on Great and Swell manuals respectively).

Main organ couplers affect gallery divisions

Gallery division stops are not on Register Crescendo but are on Sfz.

Reversibles 5: GP. SP. CP. SG. Sfz.

Cancels 5: G. S. C. P. Tutti. Action-current: Orgelectra. Blower: 3 H/P Orgoblo.

Pedal on any manual piston adjustable. Austin's patented device makes an independent Pedal combination optionally available with each manual piston.

DEDICATORY RECITAL

Variations on "Thou Prince of Peace"

J. B. Bach Two Reformation Hymns Voluntary on "Old Hundredth" Prelude on "Ein' feste Burg" Purcell Bach Alla Trinita Beata Laudi Spirituali-Dickinson Fantasia in F minor Mozart Meditation in the Sistine Chapel Liszt St. Francis Preaching to the Birds Liszt Three Pieces (by request) Brahms Blessed are ye Romance sans paroles God, my Shepherd, walks beside Bonnet

Triple Fugue in E flat

Bach Bach

A STATEMENT OF PRINCIPLES

- The organ is historically an instrument of the church. It must be capable of presenting the traditional literature of the instrument which for centuries has inspired Christian worship throughout the
- · The organ and the church building are one. The building must provide the necessary resonance and amplification, as does the body of the violin to the strings.
- The organ is a living instrument and as such must provide inspiration and a suitable means of expression for both the composer and the performing artist.
- · Each organ should provide a challenge to the builder, and meeting this challenge must lead him to ever greater achievements.

To these principles we of the House of Casavant are dedicated.

Casavant Frères

HYACINTHE, P.Q. CANADA

C. J. Laframboise President

L. I. Phelps Tonal Director

C. H. Perrault Vice President and General Manager The commentary below was furnished TAO by Mr. Nixon S. Bicknell, organist and choirmaster of Central Presbyterian Church, Montclair, New Jersey. TAO thanks Mr. Bicknell for this material, which follows.

It is a time honored source of concern to organ builders that churches are so often unwilling to spend enough money to give themselves the proper size organ. However, the First Baptist Church of Summit, New Jersey gave Austin Organs, Inc. an extraordinary green light to build a three-manual, seven-division organ for their church. In order to accommodate the mechanism and pipes, Austin found it necessary to do considerable planning and rearranging of the existing facilities with the net result of a most satisfactory and interesting instrument.



The organ is divided into three separate locations, in the church; yet the instrument stays well in tune, largely due to careful arrangement on the part of the builder. The chancel of the church contains Great, Swell, Choir and Pedal divisions, with the Swell on the right of the chancel from the congregation's view, and the Choir, Great and Pedal on the left, extending upward from the main floor of the chancel about 25 feet. The manual pipework of the Great and Choir are approximately on the same level as the Swell which aids greatly in keeping the instrument in tune. Because of the sharp slant of the church roof, some of the chancel Pedal pipes were placed at an angle so that they might continue to speak freely.

The gallery contains a functionally exposed Great, Swell and Pedal which speak directly into the nave. Fortunately the Swell is placed behind the Great and Pedal sections so that a casual observer is not forced to watch the swell shades opening and closing. I believe that this treatment of the functionally exposed pipework is often abused, to the distress of many of the congregation.

This arrangement does not indicate two separate instruments as are so often found in situations of this type; it does mean that the player has at his disposal a secondary Great, Swell, and Pedal, all made possible without any noticeable time lag because of the small size of the nave. This presents many fascinating opportunities to a skillful player, to say the least.

The Chancel Great contains a primary chorus of Diapasons at 8', 4', 2' and 3-rank Mixture (19-22-26) with a secondary chorus consisting of a Spitz Flute B' and Quintaten 4'. As this Great is enclosed with the Choir, in contrast to the unenclosed gallery division, it is highly flexible, especially the wonderful

secondary chorus with its piquant Quintaten which is an excellent voice for solo or ensemble work, and which adds the missing Twelfth to the primary chorus.

The Diapasons of this organ are harmonically developed in such a pleasing way as to give adequate foundation to the chorus without losing the rich sound so familiar to the organ, and, sadly enough, missing from many of the supposedly well-designed instruments of the metropolitan area.

The Chancel Swell is unfortunately limited in scope; however it contains two luscious Violes that are of the highest quality and an English Trumpet of powerful but properly restrained tone. After all, many American churches do not possess cathedral acoustics, so why should the builder blast the flue choruses off the map with a set of overblown or overly brilliant reeds? The Swell flue chorus is adequate; however the Wald Flute 4' is somewhat bright and does not provide a soft enough octave tone to the soft strings and flutes in accompanying, especially since there is a bright 4' Spitz Principal.

The Austin open flute at 8' is absent from this Swell, disappointingly so, as it is a fine addition in this day of over-abundunt stopped flutes. Also quite successful is the Hautbois 4' in the chorus or as a solo stop with the 16' coupler and unison off.

The Choir is a classic division of lightly nicked flutes at 8', 4', 2 2/3', 2' and 1 3/5' of excellent quality and they provide ample opportunities for interesting registrations. The Dolces are of the usual soft variety so necessary in all worship services, but the most interesting stop in this division is the Krummhorn 8'.

So often congregations are treated to a Sunday morning chorale prelude with a nasal Krummhorn or Schalmei whining out the melody. This reed does not go to extremes. It has richness and body without destroying its essential character. It is hoped that such treatment will eventually predominate our American ideas of "continental voicing" so that listeners will not long "for the good old days" of predominantly romantic instruments.

The unenclosed Gallery Great is a joy to hear. It can be coupled to the Choir manual for use against the Chancel Great and provides real chorus tone without dominating the back pews of the nave. The Principals at 8', 4' and 2-rank Mixture (12-15) are worthy of far better acoustics than this church affords.

The Gallery Swell contains two of the best Gemshorns I have ever heard—a musty hybrid quality that is a delight to the ear—combined with a little Flute Couverte at 4' that makes a wonderful little solo and ensemble stop. The 8' Trompette of this division is a small-scaled chorus reed with bite and brilliance enough to satisfy any requirement, yet it does not assert itself in complete dominance over the ensemble.

As mentioned before, the dividing of the organ in the front and back of the nave really gives the player three double divisions and it is with the reeds that this is most effective. The Gallery Trompette plus Chancel 4' Spitz Principal and Plein Jeu gives a most effective French-type Swell. Take off the Trompette and add the Chancel Trumpet and you have the completely different character of the English Swell! These possibilities and many more make this a really flexible and highly expressive division.

The Pedal undoubtedly would have been more independent had space allowed; nevertheless it provides a good foundation for the upperwork. Some of the ranks suffer as a result of being extensions of manual ranks, especially the 16 reed which would have been far more effective unenclosed. However, considering the many limitations, the division holds its own against the manuels. A redeeming feature is the independent 8' Principal and 4' extension which add much to the effectiveness of the division. The usual softer voices complete the section. It is interesting to note that the Gallery 16' metal Principal, even though it is an extension of the Gallery 8', sits out in the nave and provides an assertive 16' line to the ensemble. There is also console preparation for a 32' Bourdon for the Gallery Pedal.

The console is amply equipped and comfortable. The couplers affect both divisions on each manual, eliminating a confusing maxe of stop keys and switches. The player is in a position to hear the instrument adequately as the console is placed just inside the nave—those who would bury their organist in some far corner take notice! Another interesting feature is the set of valve tremolos in the chancel divisions which are most satisfactory with the reeds, and in contrast, the fan tremolo in the gallery, long a pet peeve of mine, is excellent with both flues and reeds and compares most favorably with some of the best valve tremolos. Undoubtedly this instrument will give considerable pleasure to both player and listener alike for many years.

IN OUR OPINION . . .

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ

music, and on recordings.

REVIEWS RECITALS AND

CONCERTS
SUMMER ORGAN FESTIVAL, CROUSE COLLEGE
AUDITORIUM, SYRACUSE UNIVERSITY, Syracuse,
New York.
PHILIP GEHRING, July 15

Echo Fantasy Sonata I in D Recit de Tierce en Taille C. P. E. Bach de Grigny Prelude and Fugue in B minor Bach Sonate I Romanze on "The White Rock" Toccata (Suite for Organ) Vaughan Williams

The visual effect of the striking asymmetrical design of the large Holtkamp organ in the rather ramshackle old Crouse Auditorium impresses the viewer no matter how many times he has seen it before. That, the memory of the organ's sound, and the knowledge of the university's outstanding organ department in the person of Arthur Poister prejudiced this reviewer before the first note sounded, with great expectations.

The sound of the organ itself was

thrilling. Besides making one want to shout for joy, it also evokes the emotion Evelyn Underhill describes of a person looking down the nave of a great cathed-ral, sinking to his knees and murmuring "Kyrie eleison!" One wonders how it can

be so superb.

Philip Gehring opened the four-day festival with an excellent recital beautifully Newly appointed to the raiso University faculty, Mr. Gehring an Oberlin graduate and received his M.M. degree from Syracuse in 1955.

His playing was so melodic that I wondered if perhaps he were not an excellent singer as well for his feeling for cellent singer as well for his teeting for the linear phrase was more vocal than instrumental. Because I admire this type of playing so much, I am reluctant to report that this quality also led to an overly legato touch in several spots. The echo style of the first and last movements of the C. P. E. Bach sonata

was immediately ingratiating even though the Sweelinck had been played immediately before. The poise and repose of the slow movement were especially noteworthy. The playing was so expressive that had one not been able to see the swell shades, one would have sworn that he was using

The de Grigny was performed with

perhaps as good a sign as any of the mature musician.

Prelude, Chaconne and Finale Prelude and Fugue in F sharp Suite on the First Tone Toccata in F Fantasia Purcell-Edmunds Buxtehude
Buxtehude
Clérambault
Bach
Leuning
Pinkham
Bingham Prothalamion Sonata, Opus 60

An unsettled feeling pervaded the entire first half of the recital. Dr. Raver got off to a nervous beginning and he stayed that way at least through the Bach toccata. To this undoubtedly goes the blame for the slips and for the uneven and blurred solo pedal passage in the Bach. A certain amount of squirming also presented a visual distraction.

Dr. Raver prepared a choral group of six men which beautifully and faultlessly sang the Magnificat in English to the first psalm tone between the organ verses of the Clérambault. Perhaps it was this simulation of a church situation which caused the artist to relax somewhat for his playing seemed more assured than at

another time during the first half.

The Otto Leuning piece was of moderate interest. The Daniel Pinkham "Nuptial was more ingratiating. Both were well played.

The high point of the evening, however,



complete understanding. It was so free as to be almost improvisatory, yet all was perfectly ordered. It was so right; and it was gratifying to also have all the orna-ments so right!

I would have preferred the pedal in the Bach prelude to be more firmly grounded so that the octave ostinato passages would have been more commanding. There was a wonderful plasticity in the fugue.

The Hindemith was for me the high point of the evening. The moods, whether dramatic, wistful, or leisurely, were eloquently reflected. The sonata was given a truly magnificent performance. The Gardner Read toccata was an excellent

Gardner Read toccata was an excellent piece to close this outstanding recital.

Mr. Gehring's playing was both musical and individualistic. Although completely faithful to composer and period, he made each piece sound as though it were his very own, a quality which gives to his playing a sense of authenticity. This is

was Dr. Raver's superb playing of the new Seth Bingham sonata which he premiered earlier this year. The piece is of very advanced musical material and I would rank it at the top of Bingham's organ works in interest and worth. All the movements are fine pieces in themselves and together they form a longer work of and together they form a longer work of significance. The second movement ap-parently made quite astonishing virtuoso demands on the performer. The third movement was often wonderfully lyrical and the last movement was most exciting. In this the artist was thoroughly at home and proved himself to be a performer of masterful proportions.

POWER BIGGS, July 17 rtita sopra la Aria della Folia E. POWER BIGGS, July 17
Partita sopra la Aria della Folia
da Espagna
La Romanesca, con cinque mutanze
Concerto No. 3 in G
Balletto del Granduca
Variations in E minor
Concerto No. 2 in B flat
Fantasia in F minor Pasquini Valente Soler Sweelinck Litanies Fantasia and Fugue in G minor

A packed house greeted Mr. Biggs in the closing recital of the festival, His recital was on the grand scale in magnifi-cence and glamor and was a fitting climax

to the series. It was an exciting evening.

It was also the yippiest one I have ever spent (listening to music). By "yippy" I refer to a touch that is so ultra detached that pipes yip instead of speaking a pitch properly. In the pedals this was further compounded by the artist's noisy slapping of the keys instead of depressing them. The yippiness of the repeated chords in the Valente, however, was electrifying, but in the Alain it interfered with pitch definition and with the sense of the piece

generally.

The artist's boldness in registrational color was as impressive as it was unique, from beginning to end. The Handel variations were especially fascinating in this respect and were a complete delight. The first movement of the Mozart bristled with reeds and Mr. Biggs' tremendous verve and dash were in abundance. The gentle, mostly 8-foot registration of the second movement Andante was a welcome conmovement Andante was a welcome con-trast. I thought the registration in the middle section of the Bach fantasia was rather strange and in the Alain, wrong. The artist's conception of the Alain was, in fact, totally unsatisfactory. The sprightly Soler concerto, originally for two or-gans, danced along merrily. It was entertainment of the merry-go-round sort and

it was refreshing.

The essential grandeur of the Bach fantasia was replaced by an excitement which sprang largely from the fast tempo accorded it. One could argue whether there was distortion or merely the artist's individuality here, all the while remembering what the word fantasia implies. The legato and non-legato one usually hears in the fugue subject seemed reversed except when the subject was in the pedals.

For all the complaints one can legitimately file against Mr. Biggs, they do not amount to much when weighed against the positive aspects of his recital playing. His knowledge of music and his command of the instrument are coupled with an individuality and a penchant for the bravura which make for a brilliance and an intensity rarely found in organ recitals. He commands the listeners' attention at all times throughout an evening, a difficult task for anyone these days, let alone an organist! This was more than an organ recital-it was an event.

TAO Likes Short Hair, Too! ANN LEAF — The Mighty Mite

On Sunday afternoon, October 19, one of the most colorful, and best-loved, purveyors of theatre-radio-TV-style organ music entertained a group of about eighty persons,

and I mean entertained!

All this was in the handsome studio of Dick Loderhose, in Jamaica Estates, out on Long Island. The event was the "formal Long Island. The event was the "formal inauguration" of the organ in his studio. First installed in the Paramount building in 1928, it was designed by Jesse Crawford ro: broadcasting and recording work.
In almost constant use until the early '50s

on radio, records and films, the organ was played by Don Baker, Fred Feibel, Lew White, Jesse and Helen Crawford, and George

But it was Ann Leaf's daily broadcasts on the CBS radio net which made this Wurlitzer best known from coast to coast. When the organ was put up for sale, Dick Loderhose bought it, built a studio connected by a

breezeway to his lovely home, to house it. Here he, along with Louis Ferrara, Ed Gress, Dan Papp, Doug Pennoyer, Norman Ryan and Ronald Bishop, worked to re-install and re-condition the instrument. Its original 24 pipe ranks have been increased to 31, and there is yet more to be installed.

And here Ann Leaf made happy, exciting music for the many members of the Delaware Valley area ATOE, for ATOE members living in the New York area, and for many other

invited guests.

This truly "pint-sized" bit of dynamic personality, imaginative and resourceful portrayal of melodies from all categories of musical origin, played for a couple of hours or so, yet so thoroughly entertained the "customers" she had to give encore after encore.

For those of us who also have played in the "movies" and on radio and TV, this was nostaglia in a big way. And it was obvious from the expressions on many faces that some bafflement and just plain amazement that so much could come from so little (don't misin-terpret, please!) was happening right before

their eyes.

Ann Leaf's gamut was myriad, her keen sense of timing, of rhythm, of balance and contrast, to say nothing of the awareness that quantity is not synonymous with quality (a facet which apparently all too few theatrestyle organ buffs will never recognize) made for pretty terrific listening. The aforementioned gamut went from Paganini to Gershwin, from smooth ballad to pops with a beat, all served on a delectable platter designed by the performer with a well "chuckled" delight which was evident in her whole being. This exudes the happiness her just sounds. Would that there were some like her in the "long hair" field!

Our real thanks for being invited to be among those present. Thanks also to Dick Loderhose for seeing that a justly famous in-strument of its type has been preserved. In case you hadn't gathered before this, we really had a ball!

NEW RECORDINGS

Charles

Van Bronkhorst



FIRST INTERNATIONAL CONGRESS OF ORGAN-ISTS, Vol. 4, Mirrosonic DRE-1008, two 2" LP, \$9.95, postpaid, Mirrosonic Records, 513 East 84 5t., New York 27, N. Y. RALPH DOWNES, Brompton Oratory, London,

England
Miserere
Yoluntary in A minor
Yoluntary for Double Organ
Yoluntary in A minor
A Double Verse
Frelude in G
Yoluntary VIII (Op. 5, 1748)
Yoluntary VI (Op. 1, 1752)
Three Short Pieces
Chorale Prelude on a Theme by Tallis
Fons Amoris
GORDON JEFFERY Westminster Abbe Gibbons Lugge Tomkins Blow Purcell Stanley Walond Wesley Williamson GORDON JEFFERY, Westminster Abbey, London, England (with Harvey Phillips Orchestra, di-rected by Geoffery Waddington)

Concerte No. 1 for Organ and Strings Handel Sonatus No. 9 and No. 12 for Organ Strings Mozart FRANCIS JACKSON, Westminster Abbey Sowerby Greene Wesley Peeters Toccata Voluntary in C minor Voluntary in E

Two sides of this fourth ICO series volume are devoted to the excellent recital by Ralph Downes, entitled "A Miniature An-

thology of Early English Music" and features the Downes-designed baroque-type in-strument built by J. W. Walker & Son, Ltd. (1953-54). In fact, only two of the actual recital works are missing from this recorded program.

In my humble opinion Mr. Downes' playing is one of the highlights of this ICO series to date. The organ has a brightness and clarity lacking in most of the English instruments; yet, it does not scream nor sound top-heavy as do so many recent or-gans of so-called baroque design. Most of the music is quite similar in style and content, that is, until the last two works which obviously do not belong to the anthology but were probably added in tribute to Mr. Downes' contemporaries and colleagues.

It is to the artist's credit that he is not only able to keep one's interest through-out the entire list of early music, but what's more he plays the two radically different modern English works with authority and insight. Of these later pieces, I find Harold Darke's chorale prelude decidedly more palatable than the dissonant and involved Malcolm Williamson, which requires re-peated hearings for valid comment.

Gordon Jeffery's performances of the Handel and the Mozart come off very well in these recordings with the Harvey Phillips Orchestra, Organ registrations are well chosen to balance but yet contrast with the strings; playing is generally accurate, articu-

late and in good style.

Opening service of the ICO, appropriately held in Westminster Abbey, was preceded by Francis Jackson's short recital, most of which is included here. The four reof which is included here. The four re-corded works offer some splendid contrasts in both content and performance. Sowerby's brilliant toccata is thrilling in sound and execution, the two voluntaries typically 18th century English, Peeters' lovely Aria quiet and meditative. Mr. Jackson proves in this short program that he is one of England's top organists, well chosen to open the first ICO, in Westminster Abbey.

Again, as in the three previous volumes, Mirroconic has managed recordings that are nothing short of amazing for "on-the-spot" reproductions. The remaining two volumes of the series will be anxiously awaited by all who have been so grateful for these outstanding documentaries of an historical first in the organ world.

RICHARD ELLSASSER, organ of the John Hays Mammond Museum, Gloucester, Mass.; two 12'' M-G-M LP, available singly at \$3.98. Record E-3443, "Organ Favorites of Bach"

Record E-3445, "Organ Pavorites of Bach Fugue in G minor (Little); Fugue a la Gigue; Fantasy and Fugue in G minor; Concerto No. 4; Trio in C minor; Toccata and Fugue in D minor; Sheep may safely graze.

Record E-3585, "Organ Music by Modern Com-

Fanfare Cast Trois Pieces Aoparition de L'Eglise eternelle Toccata, Villancico y Fuga Prelude on a Chorale by Bach Prelude in E flat Major, Op. 66 Castelnuovo-Tedesco Ibert melle Messiaen Ginastera ch Resoichi d'Indy

Of these two records the second is by far the most significant. The Bach pieces are generally well played except for the tempos that rob the music of much appeal. Sheep may safely graze is too slow (better too slow than too fast!), but the remaining works—other than the Trio in C minor and possibly the Gigue Fugue—seem like races against time.

Mr. Ellsasser is a brilliant organist, but for some reason he often sacrifices over-all musical effect for mere technical display. Best piece on this record is the beautiful played in genuine trio style, sans 16foot Pedal. Only recording defect is a considerable amount of distortion in loud passages.

The modern music collection is a wel-

come companion to Volume 1, released some years ago (see TAO, May 1954), and presents a good deal of unfamiliar music, much of it worthy of increased use. All the music is interesting, but those I found most enjoyable were Castelnuovo-Tedesco's colorful Fanfare, Ibert's Three Pieces (a majestic Piece Solennelle, delightful Musette and well-written Fugue), and the second movement of Ginastera's work. Mr. Ellsasser is at his best in these varied

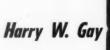
works, giving not only technically adequate performances but ones which make the most of an outstanding instrument through awareness of the musical content involved. I was pleased to note an absence of the distortion so apparent in full organ passages in the Bach recording. Excellent album notes by Edward Cole even include publisher sources for each work.

ROBERT NOEMREN, "Three Chorale Partitas" by J. S. Bach, 4-44 von Beckerath organ (1957), Trinity Evangelical Lutheran Church, Cleveland, Ohio. Uranie 12" LP, UR-8012, \$3.98. Partitas on: Christ, der du bist der helle Tag Sei gegrusset, Jesu gutig

In early 1957 Rudolph von Beckerath of Hamburg completed installation of the first 4-manual tracker-action organ in the U. S. Since Robert Noehren acted as consultant and also played the dedicatory recital on this instrument, it is fitting that he should play the first record recital.

The Bach Partitas are well suited to this instrument and Mr. Noehren makes the combination an ideal one. Noehren is noted for his accurate and scholarly performances of baroque music, but these Bach recordings are easily his most sensitive to date. With the exception of one horribly growly reed on the Pedal solo in variation 7 of Sei gegrüsset (I suppose the Barpfeife from the Rückpositiv), the organ sound is wonderful throughout. The tone is clear but rich and throughout. mellow, with no screaming evident even on full ensemble (listen to the opening chorale statement of Sei gegrüsset for some thrilling full organ!). Urania has produced a re-cording that should be in the library of every organist.

MUSIC FOR ORGAN





HAROLD FLAMMER, INC., 251 West 19 St., New York 11, N. Y. ROBERTA BITGOOD: Prelude on Covenanter's Tune, 3 pages, 60¢.

This piece is a straightforward setting of a traditional Scottish melody. There is ample opportunity for color in registration. The movement is good and thus shies away from stagnation on that count.

FISCHER & BRO., Harristown Road, Glen JOSEPH W. CLOKEY: Fantasy on a Mountain Song, 6 pages, \$1.

The song here is "He's gone away." This is an effective treatment of a famous folk melody. The style is that of the familiar Clokey and is very adaptable to this type of theme. There is a good climax at the end which drops into a very quiet seven measure conclusion.

JOSEPH W. CLOKEY: Thirty-Five Interludes on Hymn Tunes, 70 pages, \$3.

This is a very fine set of pieces for ser-

vice playing. The composer is to be com-mended upon a truly earnest undertaking in presenting something which is both good musically and simply useful. Useful ma-terial for those persons who always need "fill-in" music for a service. They can be used as background music or for the everrequested (by ministers) music to cover up the seating of late-comers.

The composer suggests that they can be used as background music for readings on other occasions. One piece does not require pedals. The lengths of the pieces are only slightly variable, being mostly two pages, but some are three pages long. The settings are arranged in groups of five in related keys so that they can be used con-tinuously, if needed. Dynamics are arranged to suit the occasion, and the composer has a page of notes on use and interpretation, as a foreword.

J. ALFRED SCHEHL: Songs of Syon, 24 pages, \$2.

This volume is similar to the Clokey. The music is less imaginative but still is solid enough. These pieces are mainly from one to two pages in length and all are on but two staves. More strictly a service volume.

J. ALFRED SCHEHL: Toccata for Organ on a Melody by Teschner, 4 pages, 75¢.

The theme is, of course. "All glory, laud and honor," and, only slightly altered, occurs for the first stanza in the left hand. The right-hand figure is that of triplet triads, somewhat in the French manner. second stanza is divided into three styles of presentation: the first part uses chords in the right hand, which plays the melody: the left hand fills in an obvious triplet with a constantly falling two-note figure. The sec-ond passage presents the theme in a top part in the right hand with some 16th-note figuration, while chords appear in the left hand. The last bit is a return to the first stanza treatment.

GEORGE FREDERICK McKAY: Three Pastoral Preludes, 9 pages, \$1.25.

These pieces are simple but not undignified. The organist has a chance to use both solo stops and colorful ensembles. The first is on a Norwegian folk hymn, the second on an American folk hymn, while the third is entitled "Green Fields and Meadows." They are very effective for smaller organs with limited resources as well as for larger instruments.

ALINDA B. COUPER: Pastoral, 4 pages, 75¢.

Here is a charming work of its type, for organ and handbells. The score indicates 18 bells used. The parts are simple, but the blend is good. The o-gan uses flutes or strings opposing the bell sound. Eight or ten measures involve two bells, played simultaneously. There are certainly some occasions which could benefit from this type of piece.

VANTAGE PRESS, INC., 120 West 31 St., New York 1. N. Y. MACON SUMMERLIN: How to Play the Hammond Organ, \$2.95.

The printed text states that there is no short cut to learning music. Still all the "mus'c" in this volume is written only on one staff. There is no mention of pedal exercises, nothing of technique, nothing of real explanation-only some tunes with some capital letters over some notes and I don't know what's with the pedals. Your reviewer must hasten to add that he knows reviewer must hasten to add that he knows nothing about the Hammond instrument. Maybe this is the way it is done. The printing also maintains that "The text is lucid and terse; the tables and diagrams accurate and vivid. You WILL learn how to play—and play well." It also adds "Every Hammond organ owner will want a copy."

EDITIONS MUSICALES DES CINEASTES AS-SOCIES, 15 bis Rue de Marignan, Paris 8ºººº.

AVENIR H. DE MONFRED: Five Pleces for a Low Mass in Polymodal Keys, 19 pages, no price

These pieces are the common Prelude, Offertory, Elevation, Communion, and Postlude. They are written under what the author calls a new medium of creative musical expression. For major and minor are substituted seven diatonic modes as well as their seven melodic minor counterparts, thus providing a total of 14 workable scales instead of two.

Obviously these pieces can be played with variable key signatures as suggested by the composer, or the performer's own alternate signature can be used. All in all they represent a rather unique arbitrary variability. Perhaps it is the very inherent value of the pieces themselves; but after playing them in all their represented possibilities, one cannot really see the advantage of this system. Time may well prove otherwise, in which case we will readily succumb to 14 possibilities instead of two. Still, as a technique of composition, one can long ponder such acceptance. Of themselves as written. they are useful service pieces for those who

BOOKS

Harry W. Gay

THE NATIONAL COUNCIL OF CHURCHES, Division of Town and Country Work, 281 Fourth Ave., New York 10, N. Y. REV. WILLIAM E. SOULE: Music in the Town and Country Church, 49 pages, 25¢.

This little booklet is a small guide for the parish church in relation to its music program. The author is an organist as well as a priest. He also is Chairman of the Commission of the Episcopal Diocese

of Connecticut.

The material treats the responsibilities of the organist-director, the choir and its functions, congregational singing, music children, special musical services, weddings and funerals, and other topics. A section is also devoted to "Helps Available," Herein lies a source of aid for the musical director of a small church.

This is most valuable to the musician in charge who does not know where to turn for assistance in organization, repertory and the whole host of other situations in which he might need help. It is not an exhaustive study, but rather an outline of indications. Every parish person entrusted with the music of the church should at least read this booklet.

Help Fight TB



Buy Christmas Seals

NOTE—Recital programs are processed for publication in the order in which they are received. They appear in the first issue there-after in which there is available space.

TAO regrets the lateness in publishing these recital programs, due to the shifting of material out of special issues reporting

ST. PAUL'S CHAPEL, Columbia University, New York. April recital series.

RALPH KNEEREAM, April 8: Alain: Fantaisie 1; Berceuse; Fantaisie 2 Bach: Prelude and Fugue in A minor Langlais: Élévation (Suite Médiévale); Hymne Actions de Grâces—Te Deum

SEARLE WRIGHT, April 10: Couperin: Fugue on the Kyrie de Grigny: Récit de tierce en taille Tournemire: Toccata on a Choral (L'Orgue Mystique, Book 18) Vierne: Arabesque; Matins; Carillon de Westminster

JOHN CARRUTH, April 15: Bach: Partita—Sei gegrusset, Jesu gütig Vaughan Williams: Suite for Viola (with Aaron Juvelier) Bach: Fuga (Magnificat)

HERBERT BURTIS, April 17: Bach: Toccata in F Reger: Ach bleib mit deiner Gnade; Aus tiefer Noth schrei ich zu dir; Ein' feste Burg ist unser Gott Liszt: Prelude and Fugue on B A C H

SEARLE WRIGHT, April 22: Wright: Fantasy on Wareham; Prelude on Brother James' Air Bingham: Florence Chimes, Primavera, Twi-light at Fiesole, March of the Medici (Harmonies of Florence) Wagenaar: Eclogue Bennett: Rondo (Sonata in G)

DALE PETERS, with Luise Eitel, flutist, Margaret Rae, mezzo-soprano, April 24: Bach: Sonata in G minor (for flute and obligato continuo)

Vivaldi: Si fulgida per te propitia coeli fax, Armatae face ey anguibus (Juditha Triumphans) weelinck: Variations on Mein junges Leben Sweelinck:

hat ein End

Bach: Schauet doch und sehet (Cantata 46); Sei Lob und Ehr' dem höchsten Gut (Cantata 117)

CHARLES MERRITT, April 29: Couperin: Chaconne Milhaud: Neuf Préludes Bach: Toccata, Adagio and Fugue in C Dupré: Cortège et Litanie

HEINRICH FLEISCHER, University Christian Church, Des Moines, Iowa, February 16: Bruhns: Prelude and Fugue in E minor Couperin: Kyrie and Benedictus

Bach: Prelude and Fugue in A minor; All glory to God on high; When in the hour of utmost need; Christ, our Lord, to Jordan came.

Brahms: O dearest Jesus; O World, I now must leave thee; My heart is filled with longing Reger: Toccata and Fugue in D minor, Op.

CARL S. FUDGE, JR., St. John's Church,

Elizabeth, New Jersey, April 14: Roberts: Homage to Perotin Read: Five Preludes on Old Southern Hymns Butler: From the 69th Psalm (1958) (first performance)

Vaughan Williams: Five Mystical Songs (Eugene Butler, baritone) Selby: A Lesson

Sweelinck: Variations on Mein junges Leben hat ein End Lübeck: Prelude and Fugue in F

HAROLD FINK, First Unitarian Church, Brooklyn, New York, May 11: Handel: Overture to the Occasional Oratorio

Bach: Prelude in B minor; Fugue a la Gigue; Andante (Trio Sonata 3); St. Anne Fugue Jongen: Chant de Mai Rheinberger: Sonata 13

CHARLOTTE TRIPP ATKINSON, La Jolla Presbyterian Church, La Jolla, California, April 14:

The first half of the evening was devoted to an illustrated slide lecture on the Möller organ, by William Atkinson.

Purvis: Fantasia on Ton-y-botel

Clokey: Ballade Weaver: The Squirrel

Blanchard: Lento and Scherzo Nies-Berger: Resurrection

Simonds: Prelude on Iam sol recedit igneus Sowerby: Comes Autumn Time

This recital was reported to be the first such program to be presented in the San

Clark B. Angel

First Congregational Church

Eau Claire, Wisconsin

RONALD ARNATT

Christ Church Cathedral

Saint Louis, Missouri

Conductor: St. Louis Chamber Chorus

Heinz Arnold

F.A.G.O., D.Mus. (Dublin)
Stephens College
Columbia, Missouri

RECITALS

Lorene Banta,

Mus. Doc.

Andover, Massachusetts

EDWARD BERRYMAN

The University of Minnesota
University Organist

The Cathedral Church of St. Mark

Paul Allen Beymer

W A - L I - R O Boys Choirs

Christ Church, Shaker Heights 22, Ohio

Diego area, and that programming of this type was undertaken with hesitancy although the results were extremely satisfying. There were about a hundred in attendance and the program was well received.

DAVID G...HRENBECK, Trinity Lutheran Church, Staten Island, New York, April 20: Purcell: Trumpet Voluntary

Bach: Passacaglia and Fugue; Praise to the

Karg-Elert: Praise to the Lord Franck: Heroic Piece Dandrieu: The Fifers Daquin: The Cuckoo Langlais: L'Annonciation Mulet: Thou art the rock

MRS. EMIL H. JEBE, Lenten Recital Series on the new Holtkamp organ in Memorial Lutheran Church, Ames, Iowa.

February 19: Pachelbel: Lamb of God, pure and holy Bach: Lord God, now open wide Thy Heaven Strungk: O sacred Head, now wounded Bach: See the Lord of Life and Light

February 26: Peeters: Lamb of God, pure and holy

Richard Keys Biggs

Blessed Sacrament Church

Address: 6657 Sunset Blvd., Hollywood

SETH BINGHAM

Teacher of Church Musicians F.A.G.O. Mus.Doc.

Music Department, Columbia University School of Sacred Music Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

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Organist
Pomona College
Claremont Graduate School
The Claremont Church

Claremont

California

R. E. H. C.

BOSTON

SOmerst 6-6655

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

Utica, New York

Pepping: O dearest Jesus, what law hast Thou broken

Walcha: O dearest Jesus, what law has Thou broken

Brahms: O sacred Head, now wounded (two settings)

March 5: Zachow: Christ, the Life of all the living Schroeder: Stricken, smitten and afflicted

Schroeder: Stricken, smitten and afflicted Bach: O Lamb of God, pure, spotless; O sacred Head, now wounded

Pachelbel: Lamb of God, pure and holy March 12:

Bach: See the Lord of Life and Light Miles: Jesus, grant that balm and healing Walcha: O dearest Jesus, what law hast Thou broken

Bach: Lamb of God, our Saviour Kirnberger: O sacred Head, now wounded Brahms: O dearest Jesus, what law hast Thou broken

March 19: Schroeder: Beautiful Saviour Bach: O man, bewail thy grievous fall Walther: O sacred Head, now wounded Brahms: O world, I now must leave thee

March 26: Lenel: Go to dark Gethsemane Bach: O help me, Lord, to praise Thee Buxtehude: O sacred Head, now wounded Bach: Lamb of God, our sacrifice; Prelude in E minor

OSWALD RAGATZ, Macky Auditorium, University of Colorado, Boulder. Bach Lecture-Recital, April 17:

Fantasia super: Komm heiliger Geist, Herre Gott

Von Gott will ich nicht lassen

Clarence Dickinson

CONCERT ORGANIST

Organist and Director of Music

The Brick Church

NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

Jack Fisher

St. Clement's Memorial Episcopal Church

Saint Paul 4, Minnesota

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

Organist and Director of Music CHRIST CHURCH, CRANBROOK BLOOMFIELD HILLS MICHIGAN Nun komm', der Heiden Heiland (a clav. e.

pedale) Nun komm', der Heiden Heiland (in organo

Nun danket alle Gott Trio super: Herr Jesu Christ, dich zu uns wend'

Wenn wir in hochtsen Noten sein

O Lamm Gottes unschuldig HELEN HOWELL WILLIAMS, C. E. Fisher & Son hardware store, Manassas, Virginia, February 1:

Couperin: Chaconne

Buxtehude: Fugue a la gigue Zachau: Chorale with Variation on Jesu, meine Freude; Chorale Prelude on In

dulci jubilo Telemann: Vater unser im Himmelreich;

(two settings)
Bach: Vater unser im Himilierich;
Bach: Vater unser in Himelreich; Pastorale;
Fugue in E flat (St. Anne)
Brahms: Schmücke dich, O liebe Seele Pepping: Vom Himmel hoch, da komm' ich

Fisher: Partita (first performance) Schroeder: 3 Kleine Intermezzi

JULIAN WILLIAMS, St. Stephen's Church, Sewickley, Penna., March 23:

Franck: Choral in E Major Bach: Concerto 1

Mendelssohn: Sonata 1 Bach: Cantata—God's Time is Best (with St. Stephen's Choir)

ROBERT J. REICH

This was a rededication recital on an 1853 organ of six ranks built by John Roberts, in the Smithtown Church (state not given), March 30:

HARRY WILBUR GAY

Wilson College

Chambersburg, Pennsylvania

Alfred M. Greenfield

NEW YORK UNIVERSITY

NEW YORK 53, N. Y.

JOHN HAMILTON

Organist

Church of Jesus Christ of Latter-day Saints Wenatchee, Washington

Harpsichordist

DUNCAN Management

55 Arlington Drive, Pasadena, California

Franz

Herrenschwand, Ph. D.

San Francisco

Purcell: Introduction, Minuet and Gavot Bach: Prelude in B flat minor Clérambault: Dialogue

Boyd: Pavanne

Lully: Gigue

Pachelbel: Ciaconna Brahms: Behold, a Rose; Blessed are ye faithful; Deck thyself, O my soul

Buxtehude: Fugue

Newsnotes

NOTICE-Information in this column is pro cessed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

On Nevember 9 the Cleveland Chapter AGO celebrated the 50th anniversary of its founding with a festival service in Trinity Cathedral. Two American composers were commissioned to write works for this oc-

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK

JOHN HUSTON

First Presbyterian Church

New York City

Frank B. Jordan

Mus. Doc.

Drake University

DES MOINES

Iowa

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

June Caldwell Kirlin

Organist and Composer

Fairfield, lowa

casion: Paul Creston wrote a "Fantasia," played by Henry Fusner, Normand Lockwood wrote a work for soprano solo, mixed chorus and organ, "A Cloud of Witnesses." The latter, along with music by Gibbons, Vaughan Williams, Handel and Brahms, was sung by combined choirs under the direction of Robert Fountain. Organists participating in this service were James S. Darling, Warren Berryman and Valentine Fillinger. . . Church of the Incarnation, New

Edwin Arthur Kraft

MUS. DOC.

Organist and Choirmaster TRINITY CATHEDRAL Cleveland, Ohio Head of the Organ Department Cleveland Institute of Music

Robert Lynn

M. S., A. A. G. O.

ALLEGHENY COLLEGE

Meadville, Pennsylvania

KENT MCDONALD

St. James Episcopal Church

Birmingham, Michigan

JANET SPENCER MEDER

Children's Choir School

Washington, N. J.

Box 134

Barbara J. (

FIRST BAPTIST CHURCH

Fall River, Massachusetts President

ORGAN HISTORICAL SOCIETY

Richard Peek S.M.D.

Covenant Presbyterian Church

Charlotte, N. C.

York has announced its 1958-59 Services and Performances of Sacred Music: Oct. 19-"In the Beginning" by Aaron Copland and Motet VI by Bach. Dec. 30-Mass in B minor, Bach, with soloists, chorus and orchestra (in connection with the AGO Deans and Regents Conclave). Jan. 4-Carol Service. Mar. 12-Passion according to St. John, by Bach. May 17-Mass in G Major by Schubert and Magnificat by Crawford, the latter being a first New York performance. Conductor is Thomas Dunn. . . 1958-59 Services of Music in the Church of the Resurrection, New York, are as follows: Oct. 26-Coronation Mass, Mozart, and Gloria, Vivaldi, Nov. 30 -Stabat Mater, Mass in G, and Litanies a la Vierge noire, Poulenc, Dec. 28-Messiah, Handel (Advent and Christmas sections) and Ceremony of

Carols, Britten, Jan. 25-Mass in D minor, Haydn, and Song of Destiny, Brahms, Feb. 22-Requiem, Faure, and Alto Rhapsody, Brahms, Mar. 22-St. John Passion, Bach. Soloists, choir and instrumentalists under the direction of David F. Hewlett. . . In addition to the annual Bach Festival in First Congregational Church, Los Angeles, the Masters in Music Festival was launched by Edouard Nies-Berger, minister of music, with two performances on Nov. 14 and 15. The first program faetured music for brass, organ and kettledrum, with members of the Los Angeles Philharmonic Orchestra, with Nies-Berger as organist and conductor. The second program featured choral works from the 16th to the 20th century. . . The Canterbury Choral Society, Charles Dodsley Walker, conductor, on Nov. 2 sang a service of music in memory of Ralph Vaughan Williams in the Church of the Heavenly Rest, New York City. The performance was under the patronage of Sir Hugh Stephenson, Her Majesty's Consul General in New York. Among the works by the late British composer sung by the 100voice chorus were the "Five Mystical Songs," "Benedicite," the "Hun-

dreth Psalm," and the "Festival Te Deum," written for the coronation of King George VI in 1937. . .The Detroit Free Press for Oct. 22 carried a further story about the acoustical shell for the Detroit Symphony Orchestra which has been given by members of the Ford family, to be installed in the acoustically questionable Ford Auditorium. What was originally listed as a shell to cost from \$75,000 to \$100,000 is now listed costing \$115,000. Information reaching TAO is that this shell-66 feet wide, 35 feet 6 inches high, and 35 feet deep, and constructed of halfinch birch plywood on a steel frame -will, despite its size and weight, move neatly out of the way when not needed. Side walls slide to each side of the stage at the touch of a button-ceiling section breaks at the center and folds down against side walls-back section pivots from the bottom to lean against rear stage wall. Side and ceiling sections are hauled up into the "fly loft." All very tricky, and takes up a minimum amount of space when not in use-but how nice if all this money had been obviated with better acoustic design in the first place. . . Dean Luther Noss of the Yale University School of Music has announced the anonymously endowed Schweitzer Fund for American Chamber Music, administration of which will be under the direction of Brooks Shepard, Jr., Librarian of the School of Music. . . Shapiro, Bernstein & Co., Inc. has announced the appointment of Ben Hoagland, Jr. as di-

Leonard Raver

Season 1958-1959

EUROPE

CHARLES SHAFFER

Organist

First Methodist Church Santa Ana, California

Melville Smith

Director—Longy School of Music, Cambridge

Organist and Choir Director First Church in Boston Instructor in Organ Wellesley College

Lauren B. Sykes

A.A.G.O., Ch.M.

First Methodist Church Pacific Bible College Portland, Oregon

William O. Tufts

Church of St. Stephen and The Incarnation

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GORDON YOUNG

Institute of Musical Art

First Presbyterian Church

DETROIT

rector of educational music. . . The National Council of the AGO has authorized the National Committee on Choral Music and Composition, with Searle Wright as chairman. The purpose of the committee is to foster on a national scale choral activity within the AGO at all levels, and to encourage creativity in all musical forms and styles. The National Council also amended a by-law to read: "There shall be a Board of Examiners which shall consist of the Examination Committee and members at large. The members at large may be called upon to assist the Examination Committee in its duties." The purpose being to extend throughout the country academic authority, and thus make even more tangible the truly national character of the Guild examinations. . . In his review in the New York Times of November 5 of "Messiah" as done by the Philadelphia Orchestra, soloists, and the Mormon Tabernacle Choir, Howard Taubman gave "rave" credit to soloists,

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)

Central Methodist, Lansing

ROBERT BARLEY

481 West King Street YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Calvary Presbyterian Church Riverside California

HAROLD CHANEY

organist harpsichordist

CHRIST CHURCH, CORONADO, CALIF.

Donald Coats St. James' Church

Madison Ave. at 71st St., New York City

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

chorus, orchestra, and conductor Ormandy, but mentioned that "It seemed anachronistic to have the sound of an electric organ weaving through the fabric of 'Messiah' in the same performance that took care to use a harpsichord. But in view of the quality of the Carnegie Hall organ, this touch of modernism could be forgiven.". . A few who noticed the fabulously subtle window in Georg Jensen's on Fifth Avenue, New York, recently, were highly amused, in the

Robert Elmore

CENTRAL MORAVIAN CHURCH

Bethlehem

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y. First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M.
Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

Marguerite Havey

ROBERT WILSON HAYS

Kansas State College Manhattan, Kansas

EVERETT JAY HILTY

Director

Division of Organ and Church Music UNIVERSITY OF COLORADO Boulder

Harry H. Huber

KANSAS WESLEYAN UNIVERSITY University Methodist Church Salina. Kansas

August

MAEKELBERGHE

Detroit

JOSEPH W. CLOKEY

ORGANIST - COMPOSER

Box 86

San Dimas

California

light of the recent gubernatorial "batle of the millionaires." Suspended from the display space ceiling, directly in front of enormous photographs of Nelson Rockefeller and Averel Harriman, were dozens and dozens of heavy silver spoons of all sizes and shapes. . . Theodore Presser Company has announced that William C. Sleppy will represent the 73year-old music publishing house on the east coast.

Personals

Jean Langlais will play a recital Jan. 5 at Montclair (N. J.) State College, his Jan. 10 performance in Boston's Symphony Hall will include the world premiere of a new work for men's choir. His recital tour will include numerous works not before heard on his American tours. . . Alexander Schreiner played a recital Sept. 28 in Albion College, Mich. He gave the dedicatory recital on the new organ in St. Helena's Cathedral, Helena,

Harold Mueller

F. A. G. O.
TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

Warren E. Norden

Prince of Peace Lutheran Church
Main Line Reform Temple Beth Elohim
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RICHARD PURVIS

Grace Cathedral
Palace of the Legion of Honor
San Francisco — California

WILLARD E. RETALLICK

Boy Choir Specialist ALL SAINTS' CHURCH Providence, R. I.

Mont. Nov. 9. . . William Teague gave the dedicatory recital in First Congregational Church, Alburquerque, N. Mex. Oct. 28. . . Claire Coci's fall schedule included three dedications: First Presbyterian Church, Stamford, Conn. Oct. 7, First Congregational Church, Oakland, Calif. Oct. 19, and Union College, Schenectady, N. Y. Dec. 14. . . The opening recital at Christ Church, Grosse Pointe Farms, Mich. was played by Catharine Crozier Oct. 19. . . Marilyn Mason played the dedicatory recital in Zion Lutheran Church, Ann Arbor, Mich. Oct. 5 . . On Nov. 16 Robert Baker played the dedicatory recital in Old First Church, Springfield, Mass. These are all artists of the Colbert-LaBerge Concert Management. . . Herman Berlinski,

Russell Saunders

DRAKE UNIVERSITY
UNIVERSITY CHRISTIAN CHURCH
Des Moines, Iowa

J. Sheldon Scott

Organist - Composer
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FOR SALE — Austin 3-manual, 26-rank (1921) Op. 1029, recently releathered and in excellent condition, dismantled ready for shipping and available in Atlanta, Ga. For immediate sale or preferably trade for Möller Artiste. Write Box L-6, The American Organist, 280 Broadway, Staten Island 10, New York.

FOR SALE — Reed Organ (Estey) with easy action foot pumps. One manual, 11 stops, 5 octaves. Excellent condition. Superb, rich organ tone. ORegon 3-8165 or contact Z-2, The American Organist, 280 Broadway, Staten Island 10, N. Y.

POSITION WANTED — Organist and choirmaster desires position in Eastern or Western part of country as Minister of Music in Protestant church. Many years experience, playing and conducting; references. Reply J-I, c/o The American Organist, 280 Broadway, Staten Island 10, N. Y.

director of music, Temple Emanu-El, New York, will give a recital in the temple on January 25, 1959, which will include a number of first performances of music for organ. ..David A. Wehr has been appointed minister of music of First Methodist Church, Boise, Idaho succeeding Roland Crisci, now at Redford Avenue Presbyterian Church, Detroit, Mich. In his new post, Mr. Wehr will have charge of eleven graded choirs, and an oratorio chorus is planned for a

spring performance of the Brahms German Requiem. . Richard Ellsasser's mid-October tour of six performances totalled well over 8000 paid admissions, including reportedly largest first-night attendances at the opening concerts of the symphony season in Grand Rapids, Mich. and Charleston, W. Va. . . . Raymond Martin of the faculty of Agnes Scott College played recitals Sept. 30 in Presser Hall and Nov. 6 at the chapel of the University of Georgia.

Phillip Steinhaus

All Saints' Church

Pontiac, Michigan

Robert M. Stofer

M. S. M.
Organist and Choirmaster
Westminster Presbyterian Church
Dayton 2, Ohio

frederick swann

THE RIVERSIDE CHURCH

Charles Dodsley Walker

WFHR

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harry b. welliver

dean, school of music millikin university decatur, illinois

barclay wood

BOSTON

ALEC WYTON

M.A.(Oxon.), F.R.C.O., Ch.M., F.A.G.O. Organist and Master of the Choristers, Cathedral of Saint John the Divine, New York City

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